

PROCEEDINGS
of the
THIRD ANNUAL CONFERENCE - - CONVENTION
of
THE CANTORS ASSEMBLY AND THE DEPARTMENT OF MUSIC-
of
THE UNITED SYNAGOGUE OF AMERICA



Monday, Tuesday, Wednesday, February 20th, 21st, 22nd, 1950

at

The Jewish Theological Seminary of America

Northeast Corner of Broadway and 122 Street

New York City

THE CANTORS ASSEMBLY

Officers

Max Wohlberg, President	Morris Schorr, Treasurer
Adolph Katchko, Vice President	Edgar Mills, Recording Secretary
David J. Putterman, Executive Secretary	

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DAVID J. PUTTERMAN, Director

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Max Helfman	Cantor Max Wohlberg
Joseph Yasser	

C O N T E N T S

MONDAY, FEBRUARY 20th

Thi rd Annual Meeting of The Cantors Assembly

MORNING SESSION:

Greetings.....	Dr. Emil Lehman	1
Convention CommitteeCanto r Edgar Mills	1
Finance Committee.....	Canto r William Sauler	1
Retirement CommitteeMr. Lawrence M. Helfgott	1
Membership CommitteeCanto r Morris Schorr	2
Committee on RelationshipCanto r Max Wohlberg	2
Publications Committee.....	Canto r Morton S. Shanok	2
Music Committee.....	Canto r Gershon Ephros	3
Placement Committee.....	Canto r William R. Rubin	3
School for Cantors Committee.....	Canto r David J. Putterman	3

AFTERWOOW SESSION:

Report of Nominations Committee.....	Canto r Abraham Friedman	3
--------------------------------------	--------------------------	---

TUESDAY, FEBRUARY 21st

A Day Devoted to Cantori al Studies

MORNING SESSION:

Greetings	Rabbi Max Routtenberg	4
An Interpretation of the Sabbath Eve Liturgy...	Dr. Leon J Liebreich	4
The Importance of Correct Hebrew Accents.....	Canto r Jacob Sivowitch	9

AFTERNOON SESS I OR :

An Evaluation of the Life and Works of Emanuel Kirschner.....	Cantor Jacob Hohenemser	11
Composing for the Synagogue.....	Prof. Salomon Rosowsky	15

C O N T E N T S (CONT I NUED)

WEDNESDAY, FEBRUARY 22nd

The Cantor - His Influence and Needs

MORNING SESSION:

Examples of Congregational Singing.....	17
---	----

AFTERWOOW SESSION :

Planning a Well Balanced Service..... Cantor Moses J. Silverman	17
---	----

The School for Cantors of the J.T.S.A.

For the Rabbinical Assembly..... ..Rabb i Max Routtenberg	18
---	----

For the Seminary.....Dr. Louis Finkelstein	19
--	----

For the Cantors Assembly.....Canto r David J. Putter-man	21
--	----

For the United Synagogue.....Mr. Samuel Rothstein	22
---	----

List of Funds Raised for the School for Cantors.....	23
---	----

Resolutions:

1. Expression of Gratitude to the Seminary.....	23
---	----

2. Expression of Gratitude to the United Synagogue.....	23
---	----

3. School for Cantors of the J.T.S.A.	24
--	----

4. Internationalization of Jerusalem.....	24
---	----

Concert of Jewish Music.....	24
------------------------------	----

Names Who Attended Convention.....	24
------------------------------------	----

Members of the Cantors Assembly.....	26
--------------------------------------	----

PROCEEDINGS

MONDAY, FEBRUARY 28th

THIRD ANNUAL MEETING OF THE CANTORS ASSEMBLY

MORNING/SESSION: CANTOR MAX WOHLBERG,
Presiding

The meeting was called to order at 10:50 A.M. by the President, Cantor Max Wohlberg. Due to the illness of Cantor Adolph Katchko, who was to have delivered the Invocation, the President invoked God's blessings upon the assemblage and its deliberations and prayed for the speedy recovery of Cantor Katchko.

GREETINGS - Dr. Emil Lehman,
Acting Executive Director
United Synagogue of America

Greetings at conferences serve very little purpose. They should be brief; just say hello and goodbye; and wish you well. You can, therefore, understand that I am averse to taking up your valuable time with such standard perfunctory procedure. Naturally, we all of the United Synagogue staff are most happy to welcome you here and to wish you every conceivable success for all your endeavors.

I do want however to greet with you the advent of a new age and of a new spirit. The Cantors Assembly has indeed become of age and stands today with all fledgling efforts far behind, as a full-grown, solid-well-functioning unit of the United Synagogue-as an equal among equals within the entire United Synagogue Family, side by side with the National Women's League, the National Federation of Jewish Men's Clubs, and the National Young People's League.

The United Synagogue Family and all its component parts have been in existence for quite some time, but the true spirit of the United Synagogue Family is still in the making -- the spirit of co-operation and coordination. I say, however, I am greeting with you a new spirit because we are really making progress. A Joint Planning Board of all groups is in the process of formation -- The Cantors Assembly will be represented on it to coordinate its work with the activities of all the other agencies in the movement. An Editorial Board of the United Synagogue Review will start its work in the very near future -- and The Cantors Assembly will again be represented on it to share in the burden of making and implementing editorial policy. The National Survey on Synagogue Attendance will be prepared in close consultation with The Cantors Assembly and The Department of Music. And finally the program planning for regional conferences, and first of all the program planning of the forthcoming National Convention of the United Synagogue in Washington, next November, will be clearly marked by the distinct participation of The Cantors Assembly.

All these developments are well under way. They did not just happen recently. They are the results of the long and arduous labors of Albert I. Gordon, David Putterman, Max Wohlberg and all your other leaders who have worked so hard to make The Cantors Assembly what it is today. To all of them, to all of you, the United Synagogue is truly indebted.

Today a new chapter in the history of The Cantors Assembly opens. At this time I am most hopefully aware of the great part The Cantors Assembly is playing and will continue to play as a real partner in the very enterprise in which we are all engaged -- in the building of Jewish life and values, and last but not least, in the building of a real dynamic Conservative Movement.

COMMITTEE REPORTS:

CONVENTION COMMITTEE - Cantor Edgar Mills

In trying to give you a resume of the numerous meetings which the convention-committee held in order to make our yearly assemblage a most interesting and memorable affair, I am reminded of the following story: Rabbi Yehoshuah ben Chananya after taking a stroll in the outskirts of a city and having been at a loss to find the way back to the center of the city, approached a boy to inquire as to the shortest possible way. The boy being very intelligent, gave the Rabbi the following answer: Haderech hazot arucha uktsara, vehaderech hazot ketsara ve-arucha. So the Rabbi took the road of Ketsara and found himself suddenly on a road, near the center of the city that was blocked by tremendous traffic. He was thus forced to go back and take the long, less frequented, road which led directly to the center of the city. We did something similar, but being hazanim shekulanu hahamim unvonim veyodim et hatorah we took, knowingly and advisedly, the long and hard road and we believe to have brought to you the center of attraction*. Just look at some of the program features. You will notice that we have been guided by the thought to have only our own men, with but one exception, provide the entire program because we believe that our men are in the position to speak to us in a scholarly and capable manner.

I sincerely trust that you will enjoy the convention and that you will derive some benefit from it. We have labored on a 'long and hard road' to bring to you the best. Believe me to be with you is good and pleasant.

FINANCE COMMITTEE - Cantor William Sauler

In behalf of our Treasurer and Finance Committee I am very happy to report that as of today we have cash on deposit at the Corn Exchange Bank of \$5,444.83. This balance is before paying bills which have been incurred in connection with the expenses of this Conference-Convention.

RETIREMENT COMMITTEE -

Mr. Lawrence M. Helfgott
Executive Secretary,
Joint Retirement Board

Cantor David J. Putterman,
3080 Broadway
New York 27, N.Y.

Dear Cantor Putterman:

In reply to your request, this is to advise you that four members of The Cantors Assembly of America are presently enrolled in the Retirement Plan. They are -

**Cantors Lipson,
Edgar,
Gartner , and
Marton**

In addition, Cantor Renzer of Charleston, S.C., has advised me that his Congregation has decided to come into the Plan. This will be done as of March 1, 1950. Further, I have followed up your information that Cantor Urstein's Congregation wished to make the Plan available to him, but as yet negotiations have not been concluded.

Correspondence has been entered into on behalf of the following:

**Cantors Joseph Cysner,
Maurice Goldberg,
Jacob Y. Goldring,
Mordecai G. Heiser,
Jacob Hohenemser,
Simon Kandler ,
Ben G. Nosowsky,
David J. Putterman,
Saul Siller,
Irving H. Rogoff,
Louis Rosen,
Moses J. Silverman.**

Your letters with respect to Cantors Rothblatt and Sack arrived too late to be considered for the September 1, 1959 enrollment period, but I hope to get after these actively for the March 1, 1950 date.

It will be seen from the foregoing that the activity has stepped up considerably. In this connection, I might add that, from our experience in the enrollment of Rabbis in the Plan, it took a great deal of effort to get it rolling, but currently we are adding twenty to thirty men to the Plan every year. Thus, in relation to the size of your membership, the response has not been too bad, particularly when it is realized that the major source for new entrants each year is the newly ordained member of the Rabbinical Assembly.

With best regards to you and to the members of the Cantors Assembly, I am

Sincerely yours,

Lawrence M. Helfgott

Executive Secretary

**MEMBERSHIP COMMITTEE -
Cantor Morris Schorr**

For the first time, it is my sad and sorrowful duty to inform you of the untimely passing of one of our respected and revered colleagues, Cantor William H. Ceaser of Temple Sinai, Philadelphia, 'May his soul be bound up in the bond of Eternal Life'. Let us rise in respect to his blessed memory.

As of today we have 106 members in The Cantors Assembly. This is an increase of 15 over last year. There are still 6 members who have not as yet paid their dues for 1949-1950. I am happy to report that our membership has extended into Canada, Ken Yirbu.

At present there are 5 applications for membership pending.

**COMMITTEE ON RELATIONSHIP -
Cantor Max Wohlberg**

I should like to propose that at the next meeting of our executive board, the newly elected president appoint a Committee on Relationship. This committee to consist of two members of The Cantors Assembly. It is further proposed that we ask the Rabbinical Assembly and the United Synagogue to appoint two men each to serve with our committee as a Joint Committee on Relationship. This committee is to endeavor to resolve amicably all controversies arising between a Cantor of the Assembly and a member of the Rabbinical Assembly or the congregation.

It is recommended that whenever a conflict or misunderstanding arises between Cantor and Rabbi, only one member of the United Synagogue is to participate at the meeting of the Joint Committee. He is then to preside at the meeting. Similarly, when a problem involving the Cantor and a Congregation arises, only one Rabbi is to sit in at the meeting and he is to serve as chairman. When all three: Rabbi, Cantor and Congregation, are involved, an outsider, preferably a professor at the Jewish Theological Seminary, agreeable to the three groups, be invited as the seventh member and chairman of the committee.

A majority decision of the committee is to be binding upon the litigants. It is further suggested that the discussions of the committee be kept confidential, that the opinions expressed by the individuals not be divulged, and only the final decision be announced. If the Cantor involved so desires, one member of the committee, representing The Cantors Assembly, may be replaced by another member of his choosing.

**PUBLICATIONS COMMITTEE -
Cantor Morton S. Shanok**

Gentlemen:

As chairman of the publications committee, I am presenting this report with mixed feeling. Feelings of definite achievement which are tempered by the knowledge of the improvements which must come before the 'Cantors Voice' will be the publication it should be. For, only upon achievement of full stature can our publication fulfill its purpose. True enough we can proudly point to the excellent progress made during this past year.

I say we, for I refer to our corresponding secretary, David Putterman, who has been keeping me posted on news and newsy bits from our members and to Colleague Hohenemser who turned words to action and is editing our newly instituted music section,

Last year as I stood before you making my report, I stated that our paper's policy and voice must be shaped by you members of the Assembly. I urged you to write me stating your ideas and views. Many of you in answer to my letters offered to serve as sectional associate editors; gathering news and views from the colleagues in your section of the country. I must remind you that all too few have been the letters which have come to the editor's desk. I have deliberately stated, in editorials and articles, items of debatable view in order to stimulate your correspondence. All to no avail. It seems to me that the cantor raises his voice to God, in praise and prayer, or his spoken tones, to

bespeak status and ways of life, yet he will not or perhaps cares not to dip pen in ink to signify his thoughts in writing.

I want to take this opportunity to publicly thank David Putterman, Associate Editor for his wonderful cooperation. I say wonderful for his cooperation came entirely unsolicited. I want also to thank Jacob Hohenemser for accepting and so ably carrying on the editorship of the music section.

Before closing let me assure you that we will spare no efforts to continue the progress of the Cantors Voice. The possibilities of printing instead of mimeographing is being pursued. This is a matter primarily of budget and a printed 'Cantors Voice' will come forth if feasible and possible.

It is my sincere hope that this year the 'Voice' will achieve its purest, most brilliant literary tones and that it will continue to do so for many years to come.

MUSIC COMMITTEE - Cantor Ger shon Ephros

The chairman of the Music Committee, Cantor Edgar Mills, bestowed upon me the honor of reading the music report, not because of the progress we made so far with the material which we received from our colleagues up to date. Last spring, Cantor Mills, Cantor Katchko, and myself met and looked over much of the material and we found very fine items which we consider will be a contribution to our ' Songster'.

I am sorry, however, to say that due to the fact that in the early spring I left for an extensive visit to Israel, I was unable to attend any subsequent meetings. I feel that much more should have been done with the material since my return from Israel. I am confident that in spite of the delay that we shall soon get together and decide finally on the contents and form of the songster.

PLACEMENT COMMITTEE - Cantor William R. Rubin

Since last year's Convention, placement has become more difficult. This is due to several reasons, the most potent one of which is the increasing menace of so-called managers or personal representatives who are actually endangering the economic security of our profession. We must find ways and means of coping with this evil and do all that we can to eradicate it from our midst. Fortunately for us through the untiring efforts of our Placement Committee all of our members were placed before the advent of last Rosh Hashonah and Yom Kippor. As of today there are 10 congregations that have turned to us seeking Cantors and there are 14 of our members who are presently seeking placement.

SCHOOL FOR CANTORS COMMITTEE - Cantor David J. Putterman

There was no report due to the illness of Cantor Putterman.

AFTERNOON SESSION: Cantor Morton S. Shanok,
Presiding

REPORT OF NOMINATIONS COMMITTEE -
Cantor Abraham Friedman

The following slates for Officers and members of the Executive Council were recommended and unanimously elected:

Officers

Max Wohlberg, President
Adolph Katchko, Vice Pres ident
Morris Schorr, Treasurer
Edgar Mills, Recording Secretary
David J. Putterman, Executive Secretary

Executive Council

Irving Ashery	W. Belskin Ginsburg
Gershon Ephros	Michael I cahn
Merrill Fisher	William R. Rubin
Abraham Friedman	William Sauler
Isaac Wall	

Although the Nominating Committee recommended those to be elected to the National Council, additional nominations were made from the floor which resulted in the election of the following:

Aaron I. Edgar
Myro Glass
Jacob Hohenemser
Abraham Marton
Nathan Mendelson
Ben G. Nosowsky
Morton S. Shanok

COMMITTEE APPOINTMENTS

It was decided that these appointments be made by the President at the next meeting of the Executive Council.

"LET'S TALK IT OVER"

The Committee reports and the general welfare of The Cantors Assembly were discussed, This resulted into several worthwhile suggestions which was referred to the Resolutions Committee and the Executive Council for formulation and implementation.

After Minha and Maariv services the meeting was adjourned at 5:40 P. M.

SOCIAL GET-TOGETHER:

In the evening at 8:30, despite the terrible blizzard and snow storm, a sizable crowd came to enjoy a most delightful sociable evening. Cantor Jacob Hohenemser in his immitable way led lustily in group singing. Our President Wohlberg whom every one knows for his scholarliness regaled everyone with his humorous and delightful talk on 'Hazanut in Jewish Humor'. Charming hostesses served delectable refreshments and all agreed that this was a most pleasurable evening.

TUESDAY, FEBRUARY 21st

A DAY DEVOTED TO CANTORIAL STUDIES

MORNING SESSION: Cantor Isaac I. Wall,
Presiding

It gives me great pleasure, on behalf of the Rabbinical Assembly of America, to greet you on the occasion of your annual Conference. We, the rabbis, and you, the cantors, are partners in a great and sacred enterprise. I need not tell you how much there is yet to be done in building a beautiful and creative Jewish life in this country. We need consecrated and dedicated leaders, both in the laity and in the professional field, to develop a meaningful Judaism in America worthy of our great tradition. Your Conference is dealing with matters that affect not only your personal welfare but that of the entire American Jewish community. I know that your deliberations will be marked by the seriousness and earnestness which the present situations requires. I pray that your work will be crowned with every success and I extend to you, on behalf of our Assembly, the hand of cooperation and friendship.

1 - AN INTERPRETATION OF THE SABBATH EVE LITURGY

by Dr. Leon J. Liebreich
Instructor, Gratz College,
Philadelphia, Pa.

I. .

THE DEVELOPMENT OF KABBALAT SHABBAT

One of the Genizah fragments of the Palestinian Order of Service indicates that during the Geonic period (about 640-1100 C.E.) Ps. 121, followed by Genesis 2.1-3 (Wayekullu), served as prelude to Bareku of the Evening Service for Sabbaths. Apparently, this Psalm must have been regarded as a fitting companion to Wayekullu, since the latter states that 'the heaven and the earth were finished,' and the former refers to God 'Who made heaven and earth.' No trace, however, is to be detected in any of the known rituals of the practice of the recital of Ps. 121 and Wayekullu before Bareku.

In another Genizah fragment, Ps. 92 which, according to Mishnah Tamid 7.4, was recited by the Levites in the Temple of Jerusalem on the Sabbath, is the introduction to Bareku on Sabbath Evening. Two considerations seem to have suggested the appropriate texts of the recital of this Psalm on the Sabbath. First, its superscription contains the phrase 'for the Sabbath Day.' Secondly, the words be-maase in verse 5 and maaseka in verse 6 are suggestive of the very purpose of the Sabbath, which is zeker le-maaseh be-reshit ('a reminder of the work of creation').

Whereas in the Yemenite Siddru, as in a Responsum of Moses Maimonides (1135-1204), only Ps. 92 occurs before Bareku in the Sabbath Evening Service, in all other rituals it is followed by Ps. 93. The addition of the latter to Ps. 92 is understandable in the light of Aggadic influence. For, according to the Midrash, Adam had occasion to recite both these Psalms: Ps. 93 upon his entrance into the Garden of Eden and before his sin; and Ps. 92 upon repenting after his sin (the consonants of ha-shabbat are also contained in the work teshubah). Furthermore, according to Babli Rosh ha-Shanah 31a, the recital on Fridays of Ps. 93, which opens with the

significant words 'The Lord reigneth,' is due to the fact that, upon the completion of His work on the sixth day, God assumed the Kingship over the world. In other words, the advent of the Sabbath marked the culmination of creation, namely, God's assumption of the Kingship. Accordingly, Ps. 93 was deemed a suitable Psalm not only for Friday, but also for the Sabbath. That the concept of the Kingship of God was considered a timely theme for Sabbaths is evident from the fact that a contemporary of Maimonides, R. Abraham b. Nathan ha-Yarhi (of Lunel), observes that it is particularly timely 'to proclaim the Unity of God's Kingship on the Sabbath,' and to hope 'that the glory of His Kingship might once again be made manifest unto us by virtue of the Sabbath.'

When toward the end of the sixteenth century, owing to the influence of the Kabbalistic school of Safed, Pss. 95=99 (and Lekah Dd ') were made to precede Pss. 92-93, one of the factors which undoubtedly helped to determine the choice of these additional Psalms was the concept that the Sabbath was an especially suitable occasion for giving prominence to the idea of God's Kingship. Ps. 93, a so-called 'Royal' Psalm, served as guide in the selection of more Psalms. Not being a 'Royal' Psalm, Ps. 94 was passed over. Following it, however, was a group of five consecutive 'Royal' Psalms, two of which, viz. Pss. 97 and 99, opened, like Ps. 93, with the words 'The Lord reigneth.' That Pss. 95, 96 and 98 also belong to the category of 'Royal' Psalms is evident from the following verses:

Ps. 95.3: For the Lord is a great God,
And a great King above all gods;
Ps. 96.10: Say among the nations: 'The Lord reigneth,'
and
Ps. 98.6: Shout ye before the King, the Lord.

The desire to add a sixth 'Royal' Psalm to correspond to the six days of the week which precede the Sabbath appears to have prompted the still further addition of Ps. 29, in which we read: 'Yea, the Lord sitteth as King forever.' That this particular 'Royal' Psalm should have been chosen may have been due to two Aggadic concepts. First, Ps. 29 is associated in the domain of the Midrash with the Revelation on Mt. Sinai. Accordingly, in Masseket Soferim and in the Genizah fragments it is the special Psalm for the Festival of Shabuot. Secondly, according to Babli Shabbat 86b, the Torah was given to Israel on a Sabbath. Viewed in this light, the Sabbath day commemorates the Sabbath of the Giving of the Torah on Sinai. Hence Ps. 29 qualified as a Psalm for the Sabbath both in the Evening Service, as well as upon the return of the Torah scroll to the Ark on Sabbath morning.

II.

THE TWO PARAGRAPHS PRECEDING THE RECITAL OF THE SHEMA

The invocation to prayer (Bareku et ha-Shem ha-Meborak) is based on Nehemiah 9.5, in which it is related: Then the Levites said, Stand up and bless the Lord your God from everlasting to everlasting (Bareku et ha-Shem Elokekem min ha-Olam ad ha-Olam).' The shorter form, Bareku et ha-Shem, occurs in Ps. 134.1-2 (Bareku ha-Shem in Ps. 103.20-22). In the opinion of R. Akiba in Mishnah Berakot 7.3, the liturgical invocation should follow scriptural precedent in consisting of only Bareku et ha-Shem. The accepted form Bareku et

ha-Shem ha-Meborak is in accordance with the view of R. Ishmael.

There is evidence to the effect that either Baruk Shem Kebod Malkuto le-Olam Vaed (in use in the Jerusalem Temple during the Day of Atonement Service) or Yehe Shemeh Rabba Mebarak le-Alam u-le-Alme Almaya, was at one time the response to the invocation to prayer (Bareku). Baruk ha-Shem ha-Meborak le-Olam Vaed, on the other hand, was reserved for the response to Bareku at the Reading of the Torah. In the course of time, however, neither Baruk Shem Kebod Malkuto nor Yehe Shemeh Rabba any longer constituted the response to the invocation to prayer. The former was inserted between Shema and Ve-Ahabta, the latter was reserved for the Kaddish, and the response to Bareku at the Reading of the Torah (Baruk ha-Shem ha-Meborak le-Olam Vaed) became also the response to Bareku as a call to prayer. All the responses mentioned revert essentially to Ps. 113.2 and Daniel 2.20.

The invocation to prayer and the response thereto are followed by two paragraphs, each concluding with a benediction. The first deals with God as revealed in the laws of Nature, the second, with God as revealed in the Moral Law. This sequence is reminiscent of Ps. 19, which consists of two distinct parts, the theme of the first being the manifestation of God in Nature, and that of the second, the manifestation of God in Torah.

Ahabat Olam the second of the two paragraphs, serves as a direct introduction to the Recital of the Shema (=Deut. 6.4-9, 11.13-21, Num. 15.37-41). It opens with the theme of God's love for Israel, for which the locus classicus is Deuteronomy 7.6-8: 'For thou art a holy people unto the Lord thy God; the Lord thy God hath chosen thee to be His own treasure, out of all peoples that are upon the face of the earth. The Lord did not set His love upon you, nor choose you, because you were more in number than any people...but because the Lord loved you.' The concept of God's love for Israel is, therefore, closely related to that of the election of Israel. The peculiar love of God for Israel is the ground of His choice of Israel to be their God and they His people.' For, 'to love means in fact, to choose or to elect.' In the light of these observations, it is clear that the concluding benediction 'Blessed art Thou, O Lord, who lovest Thy people Israel' is essentially the same as its counterpart in Ahabah Rabbah of the Morning Service, which is 'Blessed art Thou, O Lord, who hast chosen Thy people Israel in love.' Cf. Attah behartanu in the Amidot for the Festivals and Holy Days: 'Thou hast chosen us from all peoples, Thou hast loved us....'

The concepts of God's love for Israel and the election of Israel are, in turn, related to Torah. For, as a token of His love and choice, God gave the Torah to Israel. The passage 'With everlasting love Thou hast loved the house of Israel, Thy people; Torah and Mitzvot...hast Thou taught us' means, therefore, that by teaching them the Torah, God has demonstrated His love for Israel (Cf. Rabbinical Assembly-United Synagogue Sabbath and Festival Prayer Book). Cf. the benediction over the Reading of the Torah: 'Blessed art Thou, O Lord our God.. who hast chosen us from all peoples, and hast given us Thy Torah.'

In short, ideologically the following three benedictions are interrelated:

- (1) Blessed art Thou, O Lord, who lovest Thy people Israel;
- (2) Blessed art Thou, O Lord, who hast chosen Thy people Israel in love; and
- (3) Blessed art Thou, O Lord, who givest the Torah.

Ahabat Olam furnishes an excellent example of the dependence of the liturgy on the Bible, and of the influence of Aggadic interpretations of Scripture on the Prayer Book. The biblical allusions with which this liturgical composition is replete may be listed as follows:

- (1) 'With everlasting love Thou hast loved the house of Israel, Thy people' - Jeremiah 31.3: Yea, I have loved thee with an everlasting love;
- (2) 'Torah and commandments, statutes and judgments hast Thou taught us' - Deuteronomy 6.1: the commandment, the statutes, and the judgments, which the Lord your God commanded to teach you;
- (3) 'When we lie down and when we rise up' - Deut. 6.7 and 11.19: and when thou liest down, and when thou risest up;
- (4) 'We will meditate on Thy statutes' - Ps. 119.48: And I will meditate on Thy statutes;
- (5) 'For they are our life and the length of our days' - (a) Deut. 6.2: to keep all His statutes and His commandments... all the days of thy life, and that thy days may be prolonged; (b) Deut. 30.20: to love the Lord thy God... for that is thy life, and the length of thy days; and
- (6) 'And we will meditate on them day and night' - (a) Joshua 1.8 (at the beginning of the second division of Scripture - Nebiim): This book of the Torah shall not depart out of thy mouth, but thou shalt meditate therein day and night; (b) Ps. 1.2 (at the beginning of Ketubim): But his delight is in the Torah of the Lord, and in His Torah doth he meditate day and night.

The third and last allusions are particularly significant. The former serves to establish a verbal link between Ahabat Olam and the first two sections of Keri'at Shema (Deut. 6.4-9 and 11.13-21). The latter casts light on the original aim of the Recital of the Shema twice daily. For, implicit in the allusion to Joshua 1.8 is the Aggadic association of this verse with the Recital of the Shema as the equivalent of the study of Torah. The following Midrash makes this perfectly clear: 'Why did our Sages institute the Recital of the Shema twice daily, morning and evening? Because the Holy One, blessed be He, said to Israel, This book of the Torah shall not depart out of thy mouth, but thou shalt meditate therein day and night (Josh. 1.8). At the same time, God also directed, Six days shalt thou labor, and do all thy work (Exodus 20.9). How are these two seemingly contradictory precepts to be reconciled in actual practice? By the Recital of the Shema twice daily, morning and evening. A person who has recited the Shema is regarded as though he had read the entire Torah.' Babli Menahot 99b, Yerushalmi Berakot 3c (ed. Krotoschin) and Midrash Tehillim chapter 1 similarly connect Josh. 1.8 and Ps. 1.2 with the Recital of the Shema. Keri'at Shema thus constituted originally the minimum requirement for the proper observance of the Mitzvah of Talmud Torah, in which every Jew was expected to engage twice daily. From which it followed that an unlettered or ignorant person (Am ha-Aretz) was one who did not possess sufficient knowledge to enable him to recite the Shema morning and evening (Babli Berakot 47b).

In contrast to Ahabat Olam, whose sole theme is Talmud Torah, Ahabah Rabbah in the Morning Service exhibits two separate parts, the first of which, like its parallel in the Evening Service, treats of Talmud Torah, and the second, opening with the words 'and unite our hearts to love and fear Thy name' and closing with 'and proclaim Thy Unity in love,' serves as an introduction to the Recital of the Shema as a proclamation of the unity of God. The passage 'and unite our hearts to love and fear Thy name' is an adaptation of Ps. 86.1 lb ('unite my heart to fear Thy name'), in which yahed and shemeka are suggestive of Yihud ha-Shem, a concept which recurs in the liturgy toward the end of Tahanun for Mondays and Thursdays, and in the Kedushah of Musaf for Sabbaths.

In sum, while Ahabat Olam is restricted to the theme of Talmud Torah, Ahabah Rabbah includes, besides, a reference to the Recital of the Shema as an affirmation of the Unity of God. Both these liturgical compositions, however, are basically the equivalent of Birkat ha-Torah (Benediction preceding a reading from the Torah), their respective concluding benedictions being related as has been observed, to one theme and one theme only, namely, Torah.

III.

KERAT SHEMA: A TRILOGY

Besides constituting a token of Torah study and an affirmation of the unity of God, the Recital of the Shema came, in time, to be regarded also as a declaration of allegiance to the Kingship of God (Kabbalat Ol Malkut Shamayim). For the origin of the association of the Shema with the Kingship of God we must go back to 40-70 C.E. and 117-135 C.E., when trying conditions in Palestine made it imperative 'to emphasize the belief in the sole sovereignty of God as against the...tendency to admit the sovereignty of the Caesars who also claimed divine honors.' Accordingly, the Shema was interpreted to contain implicitly, though not explicitly, the idea of the Kingship of God. As one scholar puts it: 'The Shema not only contains a metaphysical statement about the unity of God, but expresses a hope and belief...in the ultimate universal kingdom of God.'

To compensate for the lack of any specific reference in the three sections of the Shema to the Kingship of God, the verse 'Hear O Israel, the Lord our God, the Lord is One' is preceded by El Melek Neeman (God, faithful King!) and followed by Baruk Shem Kebod Malkuto le-Olam Vaed (Blessed be His name, whose glorious kingdom is for ever and ever). As for the first of these insertions, it has been suggested that it is a substitute for an original benediction recited prior to the Shema which read as follows: 'Blessed art Thou, O Lord our God, King of the universe, who hast sanctified us by Thy commandments, and hast commanded us to recite the Shema whereby to declare Thy Kingship with a perfect heart, to affirm Thy unity with a good heart, and to serve Thee with a willing mind.' As regards Baruk Shem Kebod Malkuto le-Olam Vaed, it is obvious that it is an adaption of the biblical (U-) Baruk Shem Kebodo le-Olam (Ps. 72.19), and that Malkuto was inserted advisedly for the express purpose of stressing the idea of the Kingship of God.

We now turn to a consideration of the three biblical passages (Parashiyot) which were selected to comprise Keriat Shema, namely, Deut. 6.4-9, 11.13-21 and Num.

15.37-41. As has been indicated, the original motive in back of the institution of Keriat Shema was the desire to make the study of Torah wide-spread, or, to instill in every Jew a keen awareness of his religious duty to devote set periods each day to the study of Torah. Accordingly, the individual could be said to have discharged his obligation, if he read any Parashah of his choice in the morning, and another in the evening. The Rabbis, however, saw good reason, as will be shown subsequently, to single out and to fix the particular selections to be read. At first, only Deut. 6.4-9 and 11.13-21 constituted Keriat Shema. To these Num. 15.37-41 was added later for recital in the morning only. In the evening, only the last verse of this passage, which contains a reference to the Exodus from Egypt, was included. Eventually, Num. 15.37-41 in its entirety became an integral part of Keriat Shema in the evening as well.

Inasmuch as Keriat Shema was originally intended to be in lieu of Talmud Torah, it was natural that selections should be drawn from the Book of Deuteronomy. For, this book, named also Mishneh Torah (cf. Deut. 17.18), offered, in a sense, a digest of the other books of the Torah. Once Deuteronomy was determined upon, there could be no question as to which passage in it should take priority. It could be none other than the extract from chapter 6 which contains superb utterances relating to God and His Torah. With majestic grandeur verse 4 (Hear, O Israel, the Lord our God, the Lord is One) sounds 'the keynote of all Judaism;' and verses 6-7 which bid us discourse daily on the words of the Torah make the study of Torah the Jew's supreme duty.

Study of Torah, however, was not meant to be a mere intellectual exercise. At the core of Torah lie the Mitzvot. Torah and Mitzvot are inseparable. Study of Torah, consequently, should be conducive to observance of the Mitzvot. And yet, the word Mitzvot does not occur in the first selection from Scripture in Keriat Shema. Hence Deut. 11.13-21, the second selection, complements Deut. 6.4-9, containing as it does explicit mention of Mitzvot (v. 13: if ye shall hearken diligently unto my Mitzvot which I command you). The second scriptural selection in Keriat Shema was thus interpreted to represent a declaration of allegiance to the Mitzvot (Kabbalat Ol Mitzvot).

Like Deut. 11.13-21, Num. 15.37-41 (Parashat Tzitzit): the third scriptural selection in Keriat Shema, refers expressly to Mitzvot. The particular Mitzvah with which this passage deals is a specimen of ceremonial Mitzvot (Mitzvot Maasivot). The sight of the Tzitzit was to remind the individual of all the Mitzvot, including those which belong to the category of ceremonial law. It has been conjectured that an anti-sectarian motive was the underlying reason for making Parashat Tzitzit the third member of Keriat Shema. For even before the rise of Christianity there were sects in existence which carried on propaganda against the Mitzvot Maasivot. Laxity among Jews in the observance of such Mitzvot as Tzitzit (and Tefillin) was the result. The inclusion of Parashat Tzitzit in Keriat Shema was intended, therefore, to counteract sectarian influence by stressing the importance of the observance of the Mitzvot Maasivot.

A further point should be noted with regard to the last section of Keriat Shema. Verse 39 is to the effect that 'it shall be unto you for a fringe, that ye may look upon it, and remember all the Mitzvot of the Lord, and do them;' and the verse which follows reads: that ye may

remember and do all My Mitzvot.' In contrast to the second selection in Keri'at Shema whose opening verse states in general terms 'if ye shall hearken diligently unto my Mitzvot,' the last selection speaks specifically of the performance of the Mitzvot. With penetrating insight Babli Menahot 43b makes the following striking comment on the sequence of the verbs in verse 39 of the last section of the Shema: 'Seeing is remembering; remembering is doing.' In the last analysis, therefore, knowledge or study of the Torah and Mitzvot, to be of any worth, must lead directly to the supreme goal which is action expressed through observance of the Mitzvot.

Taken together, the biblical selections constituting Keri'at Shema form a trilogy whose purpose is three-fold. Its first member stresses the duty to study the text of the Torah (ve-dibbarta barn); the second emphasizes the importance of teaching the Torah and Mitzvot (ve-limmadtam is more specific than its parallel ve-shinnantam in the first part); and the third and last member sets observance or performance of the Mitzvot (va-asitem et kol mitzvotay) as the ultimate objective of all learning and teaching of Torah.

This three-fold aim of the trilogy of Keri'at Shema is clearly reflected in the words of the introduction thereto in the Morning Service (Ahabah Rabbah words which already at an early period (cf. Sifre Numbers 115) were part of this liturgical composition, namely: 'O put it into our hearts to...learn and teach, to heed, to do and to fulfill in love all the words of instruction in Thy Torah.

IV.

THE TWO PARAGRAPHS FOLLOWING THE RECITAL OF THE SHEMA

Of the three significances attached to Keri'at Shema, namely, Talmud Torah, Yihud ha-Shem and Kabbalat 01 Malkut Shamayim, the first is the theme of Ahabat Olam, and the first two constitute the principal themes of Ahabah Rabbah. Neither Ahabat Olam nor Ahabah Rabbah has any reference in its contents to Kabbalat 01 Malkut Shamayim. In contrast to these liturgical compositions which precede the Shema, the first selection which follows it in the Evening Service (Emet ve-Emunah) deals with Yihud ha-Shem and Kabbalat 01 Malkut Shamayim, and is not concerned at all with Talmud Torah.

Having proclaimed the unity of God at the very beginning of his Recital of the Shema, the worshipper, upon completing it, places his stamp of approval, as it were, upon that proclamation, by asserting: 'True and trustworthy is all this, and it is an established fact for us, namely, that He is the Lord our God, and there is none beside Him.' The opening words of Emet ve-Emunah thus represent the individual's assent to the affirmation of the unity of God.

That the idea of God's Kingship is implicit in the opening verse of Keri'at Shema has already been noted. It is also contained implicitly in the closing verse of Keri'at Shema, which reads: 'I am the Lord your God, who brought you out of the land of Egypt, to be your God.' As an isolated historical fact, the Exodus from Egypt was of little, if any, consequence. Viewed, however, in relation to the sequel thereto, it proved to be a memorable event, indeed, in Israel's history. For, in its wake, came the episode of the Crossing of the Red Sea which, in turn, was followed by Israel's great paean

of triumph, the Song at the Red Sea. At that juncture the Exodus at last achieved its divinely ordained purpose. For, when Israel reached the Song's climax with the concluding words 'The Lord shall reign for ever and ever,' God supposedly said, according to the Midrash: 'For the first time Israel as a people declared its allegiance to My Kingship.' At the beginning of its career as a people, Israel achieved, therefore, its destiny by its voluntary 'acceptance of the yoke of the Kingdom of Heaven.' Hence, the end of Keri'at Shema, which recalls Israel's first proclamation of God as King, is linked up with the beginning of Keri'at Shema, which is a declaration of allegiance to God's Kingship.

In the light of these observations, let us analyze the contents of Emet ve-Emunah. The verb used in connection with the Exodus in the last verse of Keri'at Shema is hotzi, among whose synonyms are padah and gaal. From the latter root this liturgical composition derived the name Geullah. After the expression of assent to the affirmation of the unity of God, the composition proceeds, from the general to the particular, to portray God as the Redeemer, as follows: (1) In general: From 'It is He who redeemed us from the hand of kings' to 'and exalted our horn over all our enemies (two scriptural citations - Job 9.10 and Ps. 66.9 - are interspersed);' (2) In particular: - From 'Who wrought for us miracles and vengeance upon Pharaoh' to 'they praised and gave thanks unto His Name (at the Red Sea).' At this point it is stated that in singing the Song at the Red Sea the children of Israel 'willingly accepted God's Kingship'. Whereupon verse 11 of the Song is cited ('Who is like unto Thee etc.'). A repetition of the thought follows, namely, 'Thy children beheld Thy Kingship, as Thou didst cleave the sea before Moses and Israel exclaimed... 'The Lord shall reign for ever and ever.' In conclusion, a citation from the Book of Jeremiah is adduced (31.10: For the Lord hath delivered Jacob, and redeemed him etc.), which is followed by the benediction (Blessed art Thou, O Lord, who hast redeemed Israel.

It is worth noting that there is no reference in this liturgical composition to the redemption of the future. The verbs employed (gaal, and padah in the quotation) are in the perfect tense (Contrast with 'Goel Yisrael' in the Amidah for Week Days).

In fact, evidence is not wanting that not only Emet ve-Emunah, which is a confirmation of the worshipper's belief in the Unity and Kingship of God, but also the two paragraphs preceding the Recital of the Shema originally contained no reference to the future. The latter were prayers in praise of the majesty of God revealed in Nature and in the Torah, respectively. It is not surprising, therefore, that neither Siddur R. Saadia Gaon nor the Yemenite and Sefardic rituals include the plea toward the end of the first paragraph preceding the Shema, namely: 'a God living and enduring continually, mayest Thou reign over us for ever and ever.' At the same time, the principle of restricting the liturgical material prior to the Shema to prayers of praise could not be rigidly adhered to. Thus, after extolling, in Ahabat Olam, God's love for Israel, it was only natural to conclude: 'Mayest Thou never take away Thy love from us.'

Upon the completion of Keri'at Shema, preceded by Maarib Arabim and Ahabat Olam and followed by Emet ve-Emunah or Geullah, a place was assigned to prayer in the strict sense of the term, that of petition. Before

the institution of the fixed prayer par excellence, designated as Tefillah, Amidah, or Shemoneh Esreh (Barakot), the custom in vogue after the Shema was for each individual to offer private prayer in conformity to his personal needs and desires. Once the Amidah, however, became fixed, the Rabbis ruled that it should be recited directly after Keriat Shema, and if the individual wished in addition to offer private prayer, he was at liberty to do so, but not until after the Amidah. This accounts for the practice in the Morning Service of the Reader's recital in a whisper of the benediction 'Blessed art Thou, O Lord, who hast redeemed Israel.' Nothing whatsoever must be allowed to intervene between the Shema which concludes with Geullah and the beginning of the Amidah, not even the usual congregational response 'Amen' after a benediction.

Inasmuch as the Amidah of the Evening Service, unlike that of the Morning Service, was at first not obligatory, Hashkibenu, the second paragraph following the Shema, marked the conclusion of the Evening Service. It is reminiscent of the type of private prayer which the individual would naturally be prompted to offer at the end of his devotions in the evening. When one considers the distressing fear of 'the terror by night' which filled the hearts of men of an earlier age, then Hashkibenu, a prayer for safety and protection from the dangers which lurk in the night, certainly filled a vital need.

Corresponding to the body of the prayer which refers several times to peace, the concluding benediction of Hashkibenu reads: 'Blessed art Thou, O Lord, who spreadest the tabernacle of peace etc.' Apropos of this, it is interesting to note that several Midrashim of Palestinian provenance observe that Keriat Shema (i.e. inclusive of Geullah), Birkat Kohanim and the Amidah have one feature in common, namely, an ending with Shalom. The first was concluded in Palestine both on Sabbaths as well as week days with 'Blessed art Thou, O Lord, who spreadest the tabernacle of peace....' the second, with 'and give thee peace;' and the last, with: 'Blessed art Thou, O Lord, who blestest Thy people Israel with peace.'

The current practice of reciting Ha-Pores Sukkat Shalom on Sabbaths and Shomer Amo Yisrael Laad on week days is illustrative of an important principle in the history of the Jewish liturgy. The co-existence of two centers of learning, one in Palestine and the other in Babylonia, quite naturally resulted in difference in usage. Though the fundamental prayers were the same in both communities, variations in their textual formulation are what one would expect, particularly at a time when all the prayers were recited by heart. Furthermore, within each of these communities no absolute uniformity prevailed in liturgical practice. The interesting fact to be borne in mind is that the various liturgical versions which were in circulation at one time or another, whether in Palestine or Babylonia, were not permitted, so far as possible, to disappear entirely from the Siddur. Both Palestinian and Babylonian variants were preserved by being incorporated into the liturgy. Hashkibenu is a case in point. The Palestinian conclusion was Pores Sukkat Shalom etc. . . . In Babylon, however, the conclusion for week days was Shomer Amo Yisrael Laad whereas for Sabbaths and Festivals the influence of the Palestinian eulogy made itself felt in the academy of Sura where the eulogy was Pores Sukkat Shalom etc. But in other synagogues (evidently in Babylon) no distinction was made, the usual form Shomer Amo Yisrael Laad being retained.'

Other illustrations of the operation of this principle are:

- (1) Geullah in the Evening Service for the Festivals (when Piyut is included) closes with the Palestinian version of the concluding benediction, namely, Tzur Yisrael Ve-Goalo, whereas otherwise it is Gaal Yisrael;
- (2) The Siddur has retained three different versions of the third benediction of the Amidah: (a) the Babylonian Attah Kadosh ve-Shimka Kadosh etc.; (b) the Palestinian Kadosh Attah ve-Nora Shemeka etc., recited only on Rosh ha-Shanah and Yom Kippur; and (c) another Babylonian version, Ledor va-Dor Naggid etc., recited only by the Reader in the Repetition of the Amidah;
- (3) The first of the three concluding benedictions of the Amidah is Hamahazir Shekinato le Tziyyon. In Palestine, however, it was always SheOteka le-Badeka Be-Yirah Naabod (or She-Oteka Nira ve-Naabod). We have retained the latter for the Dukan ceremony performed by the Kohanim;
- (4) For the second of the three concluding benedictions of the Amidah two versions were current in Palestine: (a) Ha-Tob Leka le-Hodot, similar to our Ha-Tob Shimka U-Leka le-Hodot; and (b) El ha-Hodaot. When Modim de-Rabbanan was introduced, (b) was relegated to it (without Shem u-Malkut, and (a) remained the sole concluding benediction; and
- (5) Oseh ha-Shalom, which we reserve for the Ten Days of Penitence was in Palestine the conclusion of the last benediction of the Amidah throughout the year. Our version Hamebarek et Amo Yisrael Ba-Shalom is Babylonian.

In conclusion, it may be noted that there is no mention of Shalom Rab in the Evening Service in place of Sim Shalom before the eleventh century, although R. Amram Gaon is authority for its occurrence in the Min-hah Service.

V.

WESHAMERU, ATTAH KIDDASHTA, MAGEN ABOT AND THE KIDDUSH

As was observed previously, Hashkibenu constituted the concluding prayer, before the recitation of the Amidah in the Evening Service became obligatory. When the Amidah became an integral part of the Evening Service, Hashkibenu retained its position after Geullah. The result was that while in the Morning Service the Geullah benediction was immediately followed by the Amidah, in the Evening Service Hashkibenu intervened between Geullah and the Amidah. In order to show that the principle which is operative in the Morning Service applies to the Evening Service as well, the Talmud (Babli Berakot 4b, 9b) designates Hashkibenu as Geullah Arikta. Which is tantamount to saying, that, theoretically at any rate, Hashkibenu is not an intruder between Geullah and the Amidah of the Evening Service, since it is not to be regarded as a separate and independent benediction, but merely as an extension or prolongation of Geullah. That in practice this view was not taken seriously is evident from the consideration that in the Evening Service for Week Days Hashkibenu is followed

by a miscellany of scriptural verses which is concluded with Birkat ha-Molek.

The Talmudic designation of Hashkibenu as Geullah Arikta accounts for the insertion of Weshameru (Exodus 31.16-17) in the Evening Service for Sabbaths. Once again, the juxtaposition of Hashkibenu (=Geullah Arikta) and Weshameru presupposes the influence of the Aggada on the liturgy. To quote R. David b. Joseph Abudraham (1340): 'It is customary to recite Weshameru between Hashkibenu (=Geullah) and the Amidah in order to indicate thereby that were Israel to observe (im vishmr) the Sabbath properly, they would forthwith be redeemed (miyad nigalin)' Ccf. Babli Shabbat 118b; Yerushalmi Taanit 1, 1, 64a; Exodus Rabba 25.12; and Leviticus Rabba 3. 1). By virtue of the same token, since it could not be placed between Geullah and the Amidah of the Sabbath Morning Service, Weshameru was inserted in the Amidah. In either place, whether outside or inside the Amidah, the Aggadic idea is conveyed that Israel's Geullah is dependent on Shemirat Shabbat.

The suggestion has also been made that the recitation of Weshameru before the Amidah was in the nature of a reminder to the worshippers in the synagogue that the particular Amidah required was that for Sabbath Evening. The customary recitation before the Amidah of Leviticus 23.44 on the Festivals, Ps. 81.4-5 on Rosh ha-Shanah, and Leviticus 16.30 on Yom Kippur, is explained in similar manner. This sort of reminder is readily understandable, when it is borne in mind that before the invention of printing only a few worshippers had the good fortune to own a copy of a Siddur, and since most individuals had perforce to pray from memory, a reminder was most helpful. That such reminders have not altogether outlived their usefulness in synagogue worship may be seen in the current practice for the Reader to call out 'Yaaleh ve-Yabo' and 'Mashib ha-Ruah.'

The middle part of the Amidah (Kedushat ha-Yom) of the Evening Service for Sabbaths opens with Attah Kiddashta which is an interpretive introduction to Wayekullu (Genesis 2.1-3), the first passage in the Bib relating to the Sabbath. This introduction dwells on the central thought of Wayekullu, which is, the sanctification of the Sabbath by God. The benediction which concludes Kedushat ha-Yom is in the same vein: 'Blessed art Thou, O Lord, who sanctifiest the Sabbath.' The latter is also the conclusion of the Kiddush on Sabbath Evening as well as of the benedictions following the Haftarah or Sabbath.

In passing, it is worthy of note that the word Attah a favorite opening of liturgical compositions in the various Amidot:

- (1) In the Daily Amidah: Attah Gibbor, Attah Kadosh, Attah Honen (Attah Honantanu);
- (2) In the Sabbath Amidot: Attah Kiddashta, Attah Ehac
- (3) In the Amidah of Shabbat Rosh Hodesh: Attah Y atzarta;
- (4) In the Festival Amidot: 'Attah Behartanu;
- (5) In the Musaf Amidah of Rosh Hashanah: Attah Zok Attah Nigleta; and
- (6) In the Yom Kippur Amidot: Attah Yodea Raze Olan Attah Noten Yad le-Posheim, Attah Hibdalta.

For the Magen Abot prayer there are two designations. The first, Berakah Ahat Meen Sheba, is descriptive of the structure of the composition, which is an artificial abridgment of the seven benedictions constituting the Sabbath Amidah.

In this respect, it is similar to Habinenu, the abridgment of the Daily Amidah. The second, Kedushta She-Hi Meen Sheba (so Seder R. Amram Gaon), is apparently suggestive of the relationship which obtains between Magen Abot and the Kiddush. One thing is certain, that Magen Abot originated in Palestine. For, le-Fanav Naabod be-Yirah corresponds to She-Oteka le-Baddeka be-Yirah Naabod which, as has been observed, was the Palestinian version of the first of the three concluding benedictions of the Amidah. In Palestine Magen Abot was recited as an abridged Amidah in the evening as well as in the morning of the Sabbath by individuals who for some reason could not recite the regular Amidah. When taken over in Babylonia, Magen Abot was made obligatory and its use restricted to Sabbath Evening. At first, in the absence of wine, it took the place of the Kiddush in the synagogue. Later, it was retained even when wine was obtainable, serving as a sort of 'Repetition of the Amidah.' Incidentally, the Yementie Siddur reads Meon ha-Berakot for the current Meen ha-Berakot, and the expression thus refers to God as 'the Abode of Benedictions.'

The meaning of Sabre Maranan ve-Rabbanan ve-Rabbotay which precedes the benediction over wine before the Kiddush is: 'Gentlemen, may I have your attention, will you concentrate on (every word of) the benediction which I am about to pronounce?' Such a call to attention and concentration was felt to be necessary on the principle of 'le-hotzi et ha-tzibbur'

The reading 'ki hu yom' in the Kiddish for Sabbath Evening is attested by Rashi and Nachmanides, as well as by the Ashkenazic and Sefardic (London and Amsterdam) rituals. On the other hand, R. Amram Gaon, Ma-monides (in the Mishneh Torah and Abudraham, as well as the Yemenite and Oriental-Sefardic Siddurim, do not contain these three words. According to these authorities, therefore, the Kiddush reads: zikkaron le-maaseh be-reshit tehillah le-mikrae kodesh zeker li-tziat mitzrayim. This reading is much smoother. As a result, the meaning is much clearer. What the passage does is to enumerate the three basic purposes of the Sabbath in the order in which these appear in the Torah, as follows:

- (1) zikkaron le-maaseh be-reshit, as indicated in Genesis 2.1-3, as well as in Exodus 20.11, 31.17
- (2) tehillah le-mikrae kodesh; as implied in Leviticus 23; and
- (3) zeker li-tziat mitzrayim, as indicated in Deuteronomy 5.15.

2. THE IMPORTANCE OF CORRECT HEBREW ACCENTS

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Approaching this topic from the point of view of its relationship to our cantorial profession, one must necessarily widen the scope of this topic to include, besides its chief grammatical aspect, also two other important aspects, in the realm of interpretation, namely: (1) the musical accent of a given phrase or passage in their most important part, as well as (2) the building up of a musical climax of a given recitative or composition, in coordination with the climax of the idea or thought expressed in the text of the given 'Tephilah'. It is with

these 3 aspects -- the (1) 'grammatical-linguistic', (2) the musical (in the text's 'verse' or 'phrase'), and (3) the aspect of the 'over all' 'idea-climax' - that we will attempt to deal, and properly elucidate, herewith.

(1) The direct grammatical accent in the Hebrew word.

Hebrew, not having been a spoken language for so many centuries, has become 'fossilized', as it were, in our sacred literature and 'prayer book', so much so, that even the 'initiated few', the limited number of the 'Talmidei-chachamim', the scholars, who succeeded in thoroughly mastering the language, theoretically, 'on paper' so to speak - yet, in attempting to speak it, more often than not, it became in their mouth something of a 'L'shon eelgim' rather, than correct speech. No wonder, therefore, that the fluent, mechanical reading of the prayer book, which was a 'must' for every one of us in the old 'cheder' was faulty, from a grammatical standpoint. For -- to use the 'Talmudic idiom' -- 'Rabbi lo shonoh, Rabbi Chiyoh minayin lo?': if the rabbi of the 'cheder' did not know how to observe the 'mil'ra' (at the end of the word) or the 'Mil'eil' (before the end) accents, how then were we, children, to know? The same holds good for the different pronunciations of the 'Sh'vo nodh' and 'Sh'vo no'. And, as the saying goes, 'Hergeil naasori teva'; the mispronunciation of the Hebrew text of the prayer book, became a most natural phenomenon, of which we, the Hazanim, became the most conspicuous 'victims'; for we, as the 'Shelichei tzibbu', were, and to a large extent, still are, its 'demonstrators'. In 1914 I sang in Cantor Herschman's ('Olov hasholm') choir in Vilna during the high holidays. As this sweet singer of blessed memory, was pleading his 'Hineh' in his unique style 'Keyel Sheso-ra'h', like a darling, petulant child, acknowledging his guilt before his great 'Dad', he chanted 'Lochen avakesh mim'cho' with the accent oneth 'mi', instead of the 'cho' in the word 'mim'cho'. Afterwords I overheard a member complaining in private, why the Hazan makes such 'mistakes'. '...but for the life of me, I cannot see why the chanting of this phrase, 'Lochen avakesh mim'cho', mileeil' instead of 'milera', is so much worse than the general 'Neginah Ashkenazith' in which our great classical poets, like Bialik, Schneur, etc. wrote their most glorious poetry, always putting the accent 'mileeil' instead of 'milera'. More than that. In one of Schneur's poems in his 'Leyaldei-Israel' volume, for example, on page 89 you find the following two lines: 'Al 'eim haderech omed eitz, Omed hu Kedoranith' the first 'Omed' having the accent 'Mileeil', while the second 'Omed' has the accent in the end, 'Milera'; all this in order to suit the rhythm of the poem. Now, if such 'freedom' is allowed the poet, why should it be denied the Hazan, the gifted improviser; the poet-laureate of God? Furthermore, let us pay a visit to our great classics - Sulzer and Gerovitch (Rostov on Don.) both great Hazanim - composers and excellent Hebrew scholars as well. It almost hurts you to see how painstakingly careful Sulzer was in his strict observance of the 'Milera' and 'Mileeil' accents, as well as in that of the 'Shevo nodh' and 'Shevo no'. And yet, open his Sabbath-Festival volume to page 46, and you'll find the words 'Gizrei', 'Bishomdt' and 'Eili' with the accent 'Mileil' instead of 'Milex'. Now - to the 'Hashkiveinu' on page 50. You'll find the word 'Sukas' 'Mileeil' instead of 'Milex', while the word 'Vehoshieinu' - 'Milex' instead of 'Mileil'. ...As for the great Gerovitch, the truly inspiring prophetic Hazan-composer, who, like nobody else, made the saying about Rabbi Meir: 'Rimon matzo;

tocho ockal, Kliposo zork'; his motto 'Hazanuth' - he, Gerovitch, definitely disregards at will the grammatical accent observance of 'Milera' and 'Mileeil'. Open, please, his smaller volume to page 168; in his 'Ato Socheir' recitative you will find the words 'tzofeh umabit ad sof kol hadoroth Ki sovi chok sikoron lehipokeid kol ruach vonofeh', all of them 'mileil', when six of these words should be accentuated 'Milera'. While in the next line: 'Lehisocher maasim rabim, vahamon beriyoth leein tachlit', all words with the accent 'Milera', as it should be, What does all this prove? It proves that you cannot put the Hazan in a grammatical 'strait-jacket' and expect him to go on and do justice to his intricate Hebraic oriental chanting and unique melodic lines. Many an attempt at certain grammatical strictnesses, even in the 'Hertzliyah' Gymnasium in Tel-aviv, had to be relaxed and even abandoned, because it just wouldn't work out in life...The great 'Achad Haam' in one of his essays on the language, rebukes the pedant-grammarians ('Medakdeik') by stating, that if some violation of the grammar has already become the 'linguistic property' of the people, there it must remain to stay for good...On the other hand, we cannot allow 'chaos' to reign supreme either. For then our pulpits may become 'invaded' with such quaint little 'Gems' like the one I once saw in a cantorial magazine edited by the famous Hazan Birenbaum of Tchenstochov, (Poland) and here it is: 'Oi, Oi, Lecho do, oi di likras Ka oi, oi, lo pnei sha, oi, oi, bos ne ka, tra-da-ra-da ramtam, trada-ra-da-ramtam, bloh...' I, therefore, suggest to my colleagues to adhere as closely as possible to these following elementary rules: (1) The accent in the Hebrew language is usually on the end. ('Milex'). (2) When a word ends with 'Patach' ('achar', 'achad', 'achah', are exceptions), 2 Segols, Patach-chirik, tzeireh-Segol, cholom-Segol, like in the words 'Nachd', 'Kerem', 'Ayin', 'Seifer', 'Ozen' in nouns; and with 'Komatz-Shuruk', 'Patach-chirik', 'chirik-Komatz', 'Shuruk-Komatz', 'Cholom-Segol', 'Tzeireh-Segol', 'Komatz-Shuruk', 'Cholom-Shuruk', 'tzeireh-Shuruk' - in verbs - like in the words: 'Shomath', 'Komu', 'hilbish', 'Hilbishucho', 'Vayomer', 'Vayeish', 'Shomon', 'Yochol', 'Yeomein', 'Yisporodu' - the accent will be before the end of the word. ('Mileil'). (2.b) 'Shevo nodh' and 'Shevo no'. The 'Shevo no' should be pronounced like a short 'Segol', to distinguish it from the 'Shv'cnodh' - 'h' 'Shevo' is 'no', and how do we recognize it? Here are the rules: (a) Every 'Shevo' in the beginning of a word. (b) Every 'Shevo' in the middle of the word after the following vowels: 'tzeireh', 'Komatz' (godol), 'Cholom', 'Chirik' (godol), and 'Shuruk'. (All 'Tenuoth Gedoloth'.) (c) Before 2 similar letters, (like in 'Hineni') (d) After a 'Sh'vo nodh' (like in 'Tishmeu') (e) Under a letter with a Dageish, (like in 'Mipenei') (f) All 'Chatofim' - ('Patach', 'Komatz', 'Segol') - are, naturally, considered 'Noim'. At least, this is very easy to remember: 'A 'Shevo' in the beginning of a word or a syllable - is a 'no', but a 'Shevo' in the end of a word or syllable - is a 'nodh'. (3) You can use a 'shevo no' as a 'vowel', if you need (and in singing you need it very often); so says Sh. L. Gordom, in his 'Toldoth Hasafruth Hoivrit'h'.

Now let us divert ourselves a while, by singing 'Heveinu Sholom Aleichem'..... That was fine! But... trouble! The accent on 'Aleichem' is wrong; 'Mileil' instead of 'Milera'. (For all words ending with chem, chen, hem, hen, om, on, tern, ten, have the accent in the end.) Of course, we can correct it, by making two 16ths on the 'home note' for 'vei-nu' (of 'heveinu') and carry the 'Sho' (of 'Sholom') to the 3rd of

the chord. But then your 'Heveinu will sound like an 'Amen chatufah and you don't bring greetings usually in a great hurry, without dignity....(For this is the way the word Heveinu will now sound.) And yet, you must choose one of these only two ways of singing it. You can, of course, choose any one of the two, but I personally prefer the first, the old popular way. And if the pedant-Grammerian ~~does~~ like it - he can go and jump in the lake... (The 'Ontario' is around the corner from my house; he is welcome to it; Neptune is waiting...) For our rabbis said long ago in gozrin gzeiroh al hatzibur elo im ke in rov hatzibur Yecholim laamod boh No rule could be enforced unless it is acceptable to the majority of the people.

Now, in the few minutes left to me, (if there are any left...), I shall say a few words about the other, above mentioned two aspects.

2. The Phrase and Passage musical accentuation.

(a) Avoid, as far as possible, the falling of the accentuating part of your musical phrase, upon the less important words of your given phrase of passage in the text, which are usually, (but now always) Minch hayachas Vehachibud like: 'El, 'im, 'min, 'Eitzel 'bead, 'achar' 'Kaashe; 'avol', 'o', 'eem', 'gam', etc. An army does not waste its best ammunition, shooting up scarecrows strewn upon a cabbage field... (b) While improvising, refrain from frjuggling* back and forth with words and phrases, like 'Tzur Israel Kumoh; Kumoh tzur Isra'el let alone the playing of suspense tricks like 'Minachal baderech yishte, al kein - or horachamim'..., and then you really begin the horachamim. These things are in very poor taste... But you certainly may sometimes repeat a word or a short phrase for accentuating effects, if it is really in place. The poet does it with great effect, and so should the fine Hazan - improviser; religious poet that he is. However, it should never be overdone, for there is only one step from the 'sublime' to the 'ridiculous' (c) Never allow yourself to take breath in the middle of a word, even at the sacrifice of a grand climactic 'finale' (like 'Tzidke-chod.) I mention this, because some cantors ('stars, if you please) - still do it, because of 'Kotzer ruach', shortness of breath... For it is really with 'Kotzer ruach', with impatience and displeasure, that people of good taste regard such 'effects'.

And finally about the allover 'idea - climactic' aspect. Synchronize the musical climax of your chant, composition, recitative, etc. with the 'idea-climax' of the text; and never, never 'work yourself up' over 'Porim Hanisrofim'.....

In conclusion, I wish to say: For the good of our 'Avodath Hakodesh', let all of us resolve to continually improve our knowledge of Hebrew, and all our problems of this kind will solve themselves favorably. Rabbi Tarfon, in the book of ethics, admonishes us: 'Lo olecho hamlochoh ligmor, velo ato ben chorin libetel mimenoh'. We don't have to exhaust all sources of Hebraica; but we should try to be good Hebrew students. For then, like those accomplished musicians who take liberties with their harmonies, - we too will have gained the right to take liberties with our Hebrew texts, when necessary, without having any complexes about it. Let us therefore take as our motto, the words of Ben Bag-Bag: 'Hafoch bah Vahafoch bah, d'cholo bah.'

So let us all
Indulge in it;
Because in it,
Is our 'all....

AFTERNOON SESSION: Cantor W. Belskin Ginsburg,
Presiding

3. AN EVALUATION OF THE LIFE AND WORKS OF EMANUEL KIRSCHNER

by Cantor Jacob Hohenemser
Temple Emanuel, Providence, R. I.

In 1927, the Bnai Brith in its official magazine published an article written by the late Abraham Zemach Idelsohn, then Professor at the Hebrew Union College in Cincinnati. The article was written on the occasion of the seventieth birthday of Emanuel Kirschner, who guided the younger Idelsohn in the direction, which proved to be so fruitful for Jewish musical science.

Though I may have to repeat some of the ideas and views expressed by Idelsohn, as well as some of the material found in the work of Aaron Friedman in 'Bebensbilder beruehmter Kantoren', Biographies of Famous Cantors, I feel, that this paper in the interest of Jewish music history may have greater value if it supplements those earlier writings about the life and work of Emanuel Kirschner, rather than to repeat everything that has already been said elsewhere.

Emanuel Kirschner was born on February 15, 1857, the third of ten children born to Aaron ben Moshe and Bertha Kirschner. His father was a struggling baker in the small mining village of Rockitz in Upper Silesia, a community of but one hundred souls. There were only two Jewish families in the entire village. From these early years Kirschner remembered mostly the Zmiroth of his father, the Hebrew prayers taught by his parents, the weekly excursions by foot to the Sabbath services held in the nearby village of Miechowitz. Despite the hardships, these excursions filled Kirschner with a deep love for nature and an unbounded devotion to Judaism and Jewish living. From his earliest childhood he developed an attitude of righteousness and justice through the example of his own father. His early youth was a hard one in which only his Jewish home was a light amidst the harsh realities of daily living, a light which filled him with strength all through his life. Measured by American standards it was a hard childhood, yet Emanuel Kirschner called it an extraordinarily happy one.

He received his elementary education in the Jewish Parochial School in Beuthen, to which he had to walk from the village of Karf to which his family had moved. This Kirschner himself called hellish*. He was often molested on his way to school by anti-Semitic rowdies.

At this time, 1868, the officiating cantor in Beuthen Synagogue, was Chassan Mordechai Perez Weintraub, a brother of that Cantor Weintraub who was also called Kashtan and a brother of another famous Cantor, Hirsh Weintraub of Keonigsberg, Prussia. Kirschner speaks of Beuthen Chassan as a Chassan beloved by his community, somewhat on the corpulent side, gifted with a powerful voice which made the listeners tremble. Where Weintraub was just a spark in Kirschner, it was the successor of Mordecai Perez Weintraub, the young

Cantor Josef Singer who developed the spark into a mighty flame, influencing and guiding the development of young Kirschner. Singer was respected by his congregation through his cantorial work and his dignified handsome appearance. He was also beloved by the Jewish youth whom he taught singing in the Jewish Parochial School of Beuthen.

Singer made several trips to Kirschner's father in Karf to ask him for permission to let the young Kirschner enter Singer's Synagogue choir, but the father refused to have the family separated on the Sabbath. However, the advent of the Austrian-German war forced the Kirschner family to move to Beuthen and Singer immediately took young Kirschner into his choir. Kirschner calls his entrance into the choir the beginning of his preparation for his later profession as a Cantor.

Singer's art must receive attention in this paper because of his far-reaching influence upon Kirschner. He could conduct a choir without distracting his Kawanoh from his prayer because all choir music was rehearsed often and mastered so completely that Singer had only to raise an eyebrow or make a slight manual gesture to obtain the desired results. The choir stood in a semi-circle around the Cantor.

Through Singer, Kirschner entered the world of Sulzer and Naumburg, Singer's recitatives were of Jewish Hungarian tradition which he had learned from his father who had been Chassan in Hlinik. Singer also gave Kirschner his first piano lessons.

Finally, on the eve of young Kirschner's Bar Mitzvah, Cantor Singer permitted the boy to chant the entire Friday night services. After this successful experiment, and with renewed efforts on the part of Singer, Kirschner's father gave up the idea of preparing his son to become a baker.

In 1874 Singer left Beuthen to become the chief cantor of Nuernberg. Kirschner, then 17 years old, decided to go to Berlin, where he was accepted as a student at the Jewish Teachers College.

Singer's successor in Beuthen was a young cantor who later became one of the greatest men in our profession, namely Edward Birnbaum. To those congregations, who judge a young cantor by his first service, it should be said that the great Edward Birnbaum when he came to Beuthen was so nervous that he did not fulfill the expectations of his congregation. Given another chance his mastership unfolded itself and he developed into the greatest authority on Cantorial art and science of his time.

Kirschner was always of the opinion that a higher education would deepen a cantor's understanding of his own profession. The director of music at the Berlin Teachers Seminary was the renowned Louis Lewandowski, who was also in charge of cantorial education. However only two lessons a week were assigned for this most important part of the cantor's education. During this time Kirschner's idea of the specific training for cantors developed. Kirschner always recognized the importance of an institution of higher learning for Cantors, yet he says in an article in the Allgemeine Zeitung des Judentums, 'our most successful cantors who were graduated from Seminaries had to look for their vocal perfection outside of their Alma Maters in private lessons or conservatories.' He emphatically states, that

there must be enough time in a Seminary education for the Cantor to bring to perfection the entire field of vocal training with individual attention for every cantor's voice. It is natural that he underlines the fact that in a Seminary a Cantor should become a master of the entire Chassanuth, and not to learn some compositions by heart which are given to him by a teacher. A Yom Kippur Koton service, A slichos service, a weekday service are just as important as an Unsane Tokef. More than that, the free recitative, the Sogon should be developed as an art. A cantor must receive in a Seminary an all-round musical background. Given this individual attention to a Cantor, we shall satisfy the demands of every congregation and not have to fear that others will be given positions for which we have prepared ourselves for years.

During his seminary time in Berlin, Kirschner frequently went to Temples in which renowned Cantors officiated. Of interest to us are Cantor Lichtenstein in the Heidereutergasse, Berlin, whose Chassanuth Lewandowski used in his work. Lichtenstein had a mighty voice until his old age, but his voice was soulful, his diction flawless, his chassanuth masterful, and his personality dignified. Alternating with Lichtenstein was Marksohn, also a master of the cantorial style. Kirschner also went to orthodox synagogues, and he admired Cantor Olitzky in Adass Yisroel and Cantor Tuerk in Ahavas Sholom.

Finally, Kirschner became first bass in Lewandowski's choir in the New Synagogue, Berlin, an opportunity for which he was very grateful. With this position and with some private lessons, his income grew to 39 Marks a month, which permitted him to have one good meal a week, because there was always some one in his large family who needed support. He preferred to eat little and listen to great vocal artists of his time.

In 1877 at the age of 20, Kirschner passed his examinations as a teacher, and became a member of the teaching staff of the Jewish Community School in Berlin. He accepted this position in order to be able to help his aged parents, but it was not what his soul yearned for.

The break for the better came in 1879 when the second cantor of the New Synagogue, Joachimsohn, also called Henry, became ill eight days before Yom Kippur. It was Lewandowski who gave Kirschner's name to the Board of the Synagogue. It was the first time since his Bar Mitzvah that he had stood before the Omed, but Lewandowski was willing to take the responsibility for his performance. Kirschner was very successful and it was the only time when he did not suffer from the kind of nervousness which disturbed him throughout his later life.

Shortly after this, Joachimsohn died. One might have expected that Lewandowski would have spoken up for Kirschner as the logical successor, but he did not, and rather tried to perpetrate some kind of intrigue which was not successful in promoting another candidate of his own choosing. Kirschner did get the position of second cantor at the New Synagogue. The first Cantor was Cantor Joachim for whom Kirschner had the finest words of praise and who was like father and friend to the young assistant. Joachim must have been a master of his profession because it was Sulzer

himself who visited one of his services. How wonderful it sounds in an historical review of a life when we see how the first Cantor Joachim introduced the young Kirschner to a better voice teacher, Professor Ferdinand Sieber, who created in the mind of Kirschner the motto which he followed all his life. 'Nicht abtrotzen, sondern abschmeicheln muss der Singer seinem Organ die Stimme.' It is very difficult to translate this sentence into English. 'Do not force your vocal chords to produce their sound, rather bring this sound out through a kind and clever attitude toward them.'

Kirschner had not more than a very formal personal relationship with Lewandowski. He was often unhappy about Lewandowski's unapproachable manner. Yet when Kirschner was already established in Munich he returned to Berlin to visit Lewandowski. That was in 1893 after Lewandowski had already retired. He seemed to have changed. Joy of reunion was mingled with a depressed feeling of a man who had stepped down from the highest rung in a ladder of fame. Lewandowski asked Kirschner to sing and after he had done so he heard Lewandowski say that no one else could sing his compositions as he did. In reply to Lewandowski's query as to why Kirschner was so reserved towards him, the younger man answered him in his typical straightforward manner: All your life you listened only to people with false tongues who wanted only favors from you, yet you misunderstood me because no false words found their way to my lips. Lewandowski beat his chest with the word, 'Chotesi.' This was his last greeting to Kirschner since he died February 3, 1894.

Kirschner did not fear the most influential person when it came to defend the dignity of the Cantorate. During his two years of office as Cantor in Berlin he was called to participate in only one wedding and he started a real crusade which went as far as telling his views to a Mr. Magnus, friend of Emperor Frederick II, who made a tremendous preparation for a wedding dinner, but invited the rabbi and cantor only at the last minute. Rabbis and cantors alike were impressed by Kirschner's courage with which he attacked all problems when he was convinced of a righteous cause.

In 1881, Josef Singer, then 1st Cantor in Nuernberg, became the successor of Solomon Sulzer in Vienna. As Singer's successor Kirschner was invited as a candidate to Nuernberg. His performance caused Singer to send a telegram to Lewandowski in Berlin which told of Kirschner's success. Yet something happened which can only be seen in the light of God's own plans. It is too difficult to understand. A sudden opposition to young Kirschner developed and Kirschner believed for many years that Singer himself was a member of the opposition. After many years, Kirschner went to Vienna and there Singer told him that some influential men believed that his engagement in Nuernberg would have brought too great a financial burden to the congregation because of his obligations to his large family.

Yet Nuernberg's loss was Munich's gain. In 1881 at the age of 24, Kirschner became 1st Cantor of the Great Synagogue in Munich and also a teacher of religion in the school system of the Congregation and City. The hours of teaching were very limited for the 1st Cantor. Kirschner was the successor of

Cantor Loewenstamm. Here in Munich he had to transform himself into a south-German Chassan. Coming from Minhag Poland which includes the Chassanuth of northern Germany, Austria, Hungary and Russia, with some regional differences Kirschner saw himself suddenly transplanted and surrounded by the real Minhag Ashkenas. It is just the opposite way of many cantors, including myself, who came from the south-German Chassanuth and had to learn here in America Minhag Poland. The differences between these two branches of our liturgical tradition are fundamental in every respect -- scales, style, form, vocal technique, emotional attitude. However, we find in both branches elements which remind us of their common origin in the land of Israel.

Kirschner who was brought up as a master of the improvised recitative, a master of the 'Sagan' had to become a guardian of older and newer traditional prayers which the southern German Jew looked upon as unchangeable as a Gregorian chant. Kirschner stayed in Munich probably only because he knew that by mastering this ancient Chassanuth the musical treasures of east and west have clasped hands in his own personality and soul. Now he needed only the technical equipment to bring the material into modern forms of art.

Those first years were extremely difficult and when Kirschner spoke of a constant nervousness before every service the cause may have been an insecurity in the early years of change to a completely different Chassanuth. Kirschner was always his own most severe critic and he, the first Chassan, had no other teacher for the new south German Chassanuth than the second Cantor in Munich Cantor Heinrich Frei, whose superior Kirschner was by nature of office, but whose pupil he became by necessity and thirst for knowledge. As the pupil very soon outgrew the teacher, personal difficulties arose under which Kirschner suffered for years. However Kirschner recognized that there is only one way to overcome these difficulties. He entered the Academy of Music in Munich. In the hands of the famous Professor Josef Rheinberger whose works can be found in all libraries of organ music, Kirschner learned how to adapt our organ, our Magrepha, as a Jewish instrument which it had been since temple times.

It was in 1882 that he received an invitation from the president of a congregation in San Francisco to come to America. He declined the invitation, but fifty years later he wrote that he would have gladly accepted it at that time as a liberation. Meavdut lecherut.

In 1882 he took a trip to Vienna, first to visit Solomon Sulzer, then in retirement, but also to visit his friend and teacher, Josef Singer with whom he wanted to mend old wounds that had caused a great friendship to break.

Sulzer was in his summer home in Moedling. Kirschner went there and found Sulzer barely dressed, sitting at a table, in deep thought. Kirschner introduced himself as successor of Loewenstamm who was an old friend of Sulzer's. Sulzer's body suddenly stiffened and his tired face became filled with an energetic expression. His tired eyes suddenly awoke. Yet his mouth, once so famous for bringing happiness to so many, brought forth only lamentations

against fate and humanity. Apparently Sulzer was bitter because he had been forced to retire as 1st Cantor of the Vienna Congregation after 56 years of service, crowned with tremendous success and honor. It was a shocking picture of the passing of human greatness. Kirschner asked Sulzer to give him an example of his famous art in the recitation of the prayer, to which Sulzer replied, 'What do you expect from a broken pot!'

Returning to Vienna Kirschner could hardly trust his eyes when he again met Sulzer on the street accompanied by Cantor Schiller, this time walking straight and in utmost dignity. There was nothing to remind him of the old and broken sage of Moedling. Sulzer said goodbye with a soft kiss of blessing pressed on Kirschner's forehead.

In Vienna Kirschner heard Josef Goldstein, the little man with the great voice. Kirschner wrote an excellent review of his great art. He was a Chassanuth who was a master in all styles. He sang in the Chassanuth of the east, yet he knew the style of the west. His vocal technique must have been flawless and of great variety -- a tenor voice of tremendous flexibility.

Kirschner also went to listen to Cantor Bauer, a master in the Spanish-Portuguese tradition. He visited Franz Loewenstamm who published the work of his father under the title Semiroth le-el chai.

When Kirschner returned to Munich the Congregation which usually gave a life contract to a Cantor after five years of service gave such a contract to Kirschner after only two years.

In 1884 Emanuel Kirschner married Ida Buehler. Her name should not be forgotten because of her devotion to her husband and to his work. Her motherly kindness stands vividly before my eyes. Together they had three children.

Kirschner was frequently sought as soloist in concerts, yet he felt that his first duty lay with his Synagogue and religious school. He saw in every true art form something holy and he had a religious attitude towards music in concert halls as well as in places of worship. He always felt first as a cantor and he examined his sign texts accordingly.

In 1891 a young man named Heinrich Knotte was rejected as a pupil by the world famous Academy of Music in Munich. He finally found his way to Cantor Kirschner who molded Knotte's voice to such perfection that he became one of the outstanding members of the National Munich Opera. This achievement came to the attention of the Board of the Academy. As a result Kirschner became professor of vocal art at the Academy in 1893. His duties as Cantor, teacher of religion, teacher of voice, composer, and his many other interests in youth and education (he even became a Mohel) were too much. He developed a nervous stomach condition from which he suffered for 26 years until a successful operation in 1919 liberated him from this ordeal.

Among Kirschner's many interests was that of essay-writing. Notable among these was 'Home and School'. He wrote of his fight to bring Judaism to Jewish youth and the opposition of parents toward

his work. He loved young people and sang with them until he was an old man. He was interested in their ideas. He always was an Ohev Tziyon. At 80 he was younger at heart than many of his colleagues at 40.

In the essay entitled, 'Famous Synagogues in Munich and Their Liturgical Minhag' he showed the development of religious services from 1158 to our present tragic era. He also wrote, 'The Historic Development of the Traditional Synagogue Chant, Bringing into Relationship or Near Identity the Gregorian Chant to Old Jewish Prayer modes.'

Kirschner exerted great influence on a young cantor who came to him in 1903 to ask for advice. This was Abraham Zemach Idelsohn who was Cantor in Regensburg at the Danube. The town was too small for Idelsohn's thirst for knowledge so he came to Kirschner to ask what he could do. Kirschner advised him to enroll in the Leipzig Conservatory of Music where he began to study the structure of oriental tone scales and tone steps. From there Idelsohn went to Jerusalem where he remained for 12 years until he became Professor of Hebrew Music at the Hebrew Union College in Cincinnati. Here we have an example of what the right guidance and educational opportunities can do for young cantors. Idelsohn never forgot Kirschner and many letters prove their friendship. Time does not permit a discussion of other devoted friendships which Kirschner shared with such men as Aaron Friedman and Leon Kornitzer, and many others.

In 1893, at the age of 36, Kirschner began a concentrated study of counter point and composition. We know that he began these studies under Rheinberger 10 years earlier, but they interfered with school and cantorial pursuits. His teacher now was Composer Ludwig Thuille, a master of strict and free style in counterpoint. Thuille preferred simplicity of melody to complicated technique. Knowing Kirschner I believe that from the very beginning he used Jewish themes for his exercises and gradually as he progressed developed them. Thus by 1897, 'Thillo's L'el Elyon', the first book of his work, dedicated to his father, appeared in print. Josef Singer in Vienna wrote a critique of this work in the Cantor's paper, 'Wahrheit,' also Cantor Eugen Davidson in 'Synagogengesänge der Neuzeit,' also Professor Zengenberger, a Christian, in the 'Allgemeine Zeitung' of Munich. It is interesting to compare the reviews of two cantors and of one of the great Christian music critics of his time. Whereas Singer admires his mastership of counterpoint in the Mah Tovv and Tov L'hodoss, Davidson comes closer to the real Kirschner, namely to single out five V'shomrus as examples of Kirschner's desire to melt together Jewish tradition and the possibilities offered by the organ as an instrument. Zengenberger sees a relationship to Gregorianic elements. However he clearly sees the same problems which our composers are facing today; namely, that our present western harmony does not give a unified impression with ancient Hebrew melody.

May I add that Kirschner was the first who wrote an organ accompaniment not only to support the choir or cantor, but he transformed the organ into a Chassan. Fearlessly he introduced the minor modes of his youth, the Chassanuth of eastern Europe, to a Jewry mostly educated in major modes, with the organ as his prominent partner.

Kirschner, in his last years, regretted that he had made the same errors in correct accentuation of the Hebrew as many before him. He took a lively interest in modern Hebrew and he recognized his errors and spoke to me about them. Yet strong as our criticism today may be, T'hillos L'el Elyon stands as a great classic work of a classic period.

In 1911 the third book for Sabbath and Festivals, also a service for Jewish youth, was published. Kirschner reflects his time or his teachers in a composition without specific traditional mode, yet he adheres to Nussach when there is definitely one required. In a Tzadick Katomor he gives freedom to his feeling. However we find #7 in Book I based on the Adonoi Moloch mode. His harmonizations of recitatives are such that the beauty of Nussach stands out and is not concealed. Tenderness in the melody when text or prayer asks for it, and powerful moments as the Thora service are both part of Kirschner's temperament.

The crown of his work appeared in 1926 with the publication of the Fourth Book for the High Holidays, dedicated to his mother. The inflation had destroyed all his savings and at the age of 65 Kirschner was a poor man. He had published all his works himself, but now he could not afford to do so. Help came from the Council of Bavarian Congregations.

Singing the compositions of the Fourth Book fills our soul with memories rooted in an antique world. It does not matter if the compositions are based on south German or Polish tradition. It does not matter if they are based on plagal modes. In this work Kirschner has become a guardian of a great and holy treasure of his people. In 1928 Kirschner retired from active service.

Whatever one may think of our classicists in Jewish Liturgical music, their works should be made available to every young cantor. They should be reprinted and sold at a reasonable price instead of becoming museum pieces or black market items.

Kirschner has written an autobiography. Much of it is only of interest to his family. Most of it is of interest to us and to Jewish history. An historic committee for sacred music should gather material from all over the world for future studies and publication.

Emanuel Kirschner died on September 28, 1938, on Tzom Gedalyah, but he did not die before his eyes saw the destruction of his house of prayer, the Great Synagogue of Munich on June, of that same year. He was given the sad honor of singing the last prayer. His home in which he had lived and worked happily, for so many years was taken from him. The man with the youthful heart and spirit died in a small room in an overcrowded old-age home.

When Cantor Leon Kornitzer and I drove to the cemetery, the Germans were greeting Chamberlain, who stood at the porch of the Regina Palace Hotel, with his umbrella. It was a sad day!

Even in the darkest hours, Kirschner believed the future.

There would be no sacrifice too great, no task he would be afraid to undertake to create for the Cantor

opportunities for higher achievement in the fields of sacred music and Jewish education.

4. COMPOSING FOR THE SYNAGOGUE

by Professor Salomon Rosowsky
Musicologist-Composer-Lecturer

Along what lines do we visualize the further development of our Synagogal music? This to a great extent depends on our view of what we really are and where we are headed for. Do we want to go on with the development of our own national culture, basing our selves on the cultural values created in the past, or do we intend to break away from the thousand year old tradition, retaining only its purely religious element declaring ourselves as American, Englishmen, etc. of Moses' forth? For it is clear in what mold our congregations will emerge such will be their synagogues and such the music heard in them. Considering the future of synagogal music, we must again pause for decision: - do we want to fill our synagogues with non-Jewish musical elements lightly borrowed from our neighbors, or do we strive to create our own original musical style? The first solution is eminently simple. We may continue to copy Protestant Chorals and Catholic Hymns, subscribing them with Hebrew words or their English equivalents. To do this, however, one does not necessarily have to be a Jew. It might be done as well by gentiles. Is it not a fact that from the time of Jacobsohn, the founder of the Reform movement in Germany and all through the 19th century almost up to the present time in Europe as well as in this country, the extreme Reform Temples have largely subsisted of non-Jewish elements, partly supplied by gentile musicians (organists, etc.)? I don't want to be misunderstood. I am not referring here to the positively beneficial influence that non-Jewish music may exert upon Jewish music. Nations borrow from each other for the good of the general musical progress. But one must know how to treat the borrowed stuff. To take material from a Catholic Hymnal and transplant it bodily into another Hymnal that aspires to be Synagogal is anything but a creative procedure. Let us, therefore, swerve from this way, which is barren of any promise for the future of our liturgical music, and turn to the other way - the way of recognizing our Jewish national original entity, in general, and in music in particular. This involves passionate and painful seeking of our own original style in musical creation. When a modern Jewish musician determines to take the second way and create for the Synagogue he must steep himself in our musical tradition and in the first place, of course, become thoroughly conversant with what we call 'Nusach' (a word much too often used nowadays.) And here I might remind our modernistically inclined musicians of the advice once given by Verdi to an aspiring young composer: 'You are looking for something new? Look back into the past, you will find much that is new'. We must approach the traditional motifs accumulated in the course of centuries with a new point of view. This is a most important matter.

The musicians of our time are so shackled with the Major-Minor that they cannot free themselves from its tyranny. And yet how old is the Major-Minor? It is only some 350-375 years ago that the European musical system began to crystallize with all its present characteristics - the leading tone to the octave, the tonic as a center of the all tonal mass with its permanent place at the beginning of the octave, the dominant with its permanent place in the middle of the octave, the sub-dom-

inant, etc. How old, on the other hand, are our traditional melodies? Many of them are much older than that - which means that they originated at a time when the Major-Minor, as we understand it, did not yet exist, and they are constructed differently from later major-minor melodies. There is no reason why we should apply to them the same yardstick.

Many of our old melodies are constructed on the basis of the tetrachordal system, and some of the Tefilloth, and particularly parts of various modes of cantillations, are based upon the pentatonic system. We must give up the habit of always looking for the tonic at the bottom and the dominant in the middle of the scale. In the old melodies the tonic is movable and this lends them a particular charm.

It is most important to determine the focal points of a melody in order to harmonize it correctly. We have often sinned against both the spirit and the structure of our old melodies because we looked at them through the spectacles of the present Major-Minor.

I have set up here the scales within which a great many of our traditional melodies move (speaker distributes a Table of Scales), and have marked upon them the divisions of the octave. An octave may be divided in two ways: either in a Fourth- or in a Fifth-Fourth, as are marked on the illustrated sheet.

I cannot give here an analysis of all the scales, and shall only deal briefly with the highly popular scale erroneously called in our literature 'Phrygian', but which in reality represents one of the Arabic scales 'Hedjas' - known to us as 'Ahavah-Rabah shteiger':

Weintraub was the first to harmonize the melodies based upon this scale in a - for his time - masterly fashion. Now let us take an Ahavah-Rabah melody (speaker plays melody on piano). Surely Weintraub would have used here a cadence like this (speaker plays cadence). But why shouldn't we use other cadences as well, like these (speaker plays a series of cadences in modernist style)? Why shouldn't we make use of Quartal harmonies? After all, we Jews have a historic right to quartal harmonies, since our Silluq is a Fourth, Sulzer, in contrast to Weintraub, not infrequently sinned against that scale as well as against the mixolydian and other ancient scales. In all his harmonizations we always sense the enthusiastic adept of the German choral technique. However, in this matter we should not let ourselves be seduced by the well-deserved authority of the great innovator of our synagogue music.

I am turning now to a field that may become a rejuvenating spring for our musical creation - the Taame Hamigra - to our tropal music. The tropal melodies have, at one time or another, exercised some influence upon the synagogue music. Yet up to now little use has been made of them for the purposes of composition, - and this because, until recently, they had been very little explored. The notations were too imperfect to offer inspiration. But lately a new trend has been in evidence, which will give Jewish composers the opportunity to immerse themselves in the spirit of Biblical music and to absorb the motifs of the tropes that are beyond all doubt the most authentic expression of the melodic genius of the Jewish people. This does not mean that the composers will have to reproduce the tropes literally - although there would be nothing

objectionable in such a practice.

It is necessary, however, to emphasize how much the creative imagination of the composers would be fecundated by the immersion into the fount of this unique melos.

The question will arise: how to harmonize, how to adapt all these melodies? It may become necessary to restrict the use of the hackneyed forms of the four-voiced choral we have inherited from the classics. The prospect opens that even a new original technique may appear, - truly our own, better suited to the character of these melodies differing from the classical 'choral' technique herited by us.

The opinion has often been expressed that our liturgical music has already passed its zenith and that after the brilliant era of the classical synagogue composition which began with Sulzer and Weintraub and was further developed by Naumburg, Levandovsky and the Russian classics Novakovsky, Gerowitch and others - we have now reached a dead point. And just as Anton Rubinstein once exclaimed that after Schumann and Chopin the end of music had come - finis musicae! - so today many are inclined to lament the end of Jewish liturgical music after the classical era - and yet Rubinstein was proved wrong, and the decades after Schumann and Chopin witnessed a magnificent florescence of music. And so I am convinced that our own pessimists will be disproved by the course of events. In fact, I believe that we are on the very threshold of a new Renaissance of our liturgical music!

Our best talents must be brought in closer relation with the Synagogue. A beginning in this respect has already been made; and I am sure my listeners will agree with me that Cantor Putterman has well deserved of the cause by encouraging our modern composers to write for the Synagogue. We should not be dismayed by the fact that much of what these composers have so far given the synagogue seems rather alien to us in spirit. This is so because these composers have not yet absorbed the spirit of the synagogue, they have no deep roots in our great musical tradition, they have not lived with it... Yet in the course of time they surely will come nearer to understanding it. However it be, I consider it a fact of momentous importance for our general culture, let alone our musical culture, that our most talented musicians have begun to cooperate with the synagogue. Had such a cooperation been achieved earlier, we should have been much farther ahead on our way.

The composers must study and ponder the problem how - in what measure and what form - they ought to apply their brilliant technique to our traditional melodies. They must possess full mastery of our traditional and peculiar melodic material - even if they depart from it or reject it. They must have something to reject. To those who prefer to remain in ignorance of our heritage I should say what a learned Jew once said to an ignoramus - Am-Haarez - who talked scornfully of the Talmud 'There are two ways to reject the Talmud - one way if you know it, and another if you do not. And the difference is great.' We should go back - at least in a certain measure - to some characteristic elements of the earlier Chazanut, such as, for instance, the 'zogachts'. It is true that this element had developed in a one-sided manner and at times had degenerated into empty vir-

tuosity and tricks with coloratura and 'dreidlach'; this, of course, was only an extreme, but the complete elimination or even strict curtailment of this element which we witness today in many temples is just another extreme. The free spontaneous outpouring of the heart before the Almighty has a unique fascination which cannot be achieved by any other means. There is no substitute for it. The 'zogachts', of course, is linked with improvisation.

The art of improvization in the modern synagogue is in a state of appalling degradation - the very art that has made the Synagogue great. The art of improvization is, a gift of God: nevertheless, up to a certain degree, it can be stimulated and developed through training.

The use of the organ, on the other hand should be restricted. Too great a part is assigned to the organ in American temples. Synagogue chant is essentially a cappella chant. What marvelous effects - both subtly lyrical and powerfully dramatic - can be achieved by vocal means alone, has been demonstrated by Palestrina and Orlando Lasso. Besides, the motive power and the very soul of the musical part of our liturgy has always been - and in my opinion should always remain - the cantor. He must enjoy full freedom in his function. And yet in many temples in this country he has become too closely bound up with the organ; after every few psalm of solo the organ breaks in, and one has the impression that the cantor cannot make a move without it and feels utterly lost on his own. The listeners are made dizzy by the continuous growl of the organ.

Let us turn now to a very actual question. At the present stage of the evolution of synagogue music, we are direly in need of a school. This is the command of the day. Its purpose should be not only to train cantors and choir-masters - such institutions are already in existence - but to develop liturgical composers. The object of such a school or an Academy should be also the gathering and collation of the traditional material and its transmissions to coming generations.

The systematic study of the various forms of Gregorian chant resulted in a marvelous resurgence of church music. Who knows to what may lead systematic research and study of our traditional musical treasures - into which I include not only the Tefilloth and the other forms of synagogue chants, but also the cantillations - and not only the treasures of the West but also those of the East? Today Eastern and Western Jews are brought closer to each other than ever. After centuries of separation the children of the same father - Jacob - Israel - are meeting again - on the sacred soil of Israel. Now we shall learn to know each other better and shall begin interchanging the musical possessions gathered by each branch of the family we call Jewish Nation on its wanderings through the ages.

Such an academy as I advocate should be brought into being now, certainly in Israel. But as a first step towards this goal, it would be most important to create some place for research collection and study of material in this country. American Jewry ought to do without delay whatever possible in this field. The future will show what is to be done next and how the relationship should be determined between the American Centre and the Israeli Center - which sooner or later but inevitably will arise. This is vouched for by the impetus, the pathos, the fanatical obsession of the vital, creative, fearless Yishuv! Needless to say what influence such an insti-

tution might exert upon the evolution of our liturgical music.

It is not up to me to submit detailed plans for the American Centre. I only wished to share with you a few thoughts and make a few suggestions in the hope that the participants of this convention may be stimulated to ponder them.

Cantor Greenberg, President of the Cantors Association of Chicago extended warm greetings and offered to cooperate in our mutual endeavors and interests.

Minha and Maariv services were held and the day's sessions was adjourned at 5:50 P.M.

WEDNESDAY, FEBRUARY 22nd

THE CANTOR - His Influence and Needs

MORNING SESSION: Cantor Ben G. Nosowsky,
Presiding

I - EXAMPLES OF CONGREGATIONAL SINGING

Illustrated by Cantors Edgar Mills,
David J. Putterman, Morris Schorr,
and Max Wohlberg.

Each of the above Cantors prepared congregational melodies used in their respective Synagogues at their Friday evening and Sabbath morning services. Copies of these songs were distributed to all present and all joined in the singing of these melodies. This session proved exceedingly fruitful for it served to stress the importance of congregational singing and the need of choosing melodies that are based on Nusach, that are melodic and easily singable.

AFTERNOON SESSION: Cantor W. Belskin Ginsburg,
Presiding

11 - PLANNING A WELL BALANCED SERVICE

by Cantor Moses J. Silverman,
Anshe Emet Synagogue,
Chicago, Ill.

In the absence of Cantor Silverman, his paper was read by Cantor Morris Schorr:

The religious service should be a unity in which the sermon or teachings of the rabbi, the music of the cantor and the choir, and the prayers and readings of the congregation combine to make of that service a true religious experience--inspiring, informing, encouraging, and guiding.

Perhaps the greatest obstacle in the past to the creation of such a service was the failure to recognize that there must be a leit motif for every service and that the prayers, the readings and the music ought not to go off on a tangent from that leit motif. In many synagogues where human frailties are in the forefront, the flaws of a poorly prepared service are entirely too obvious. For example, the rabbi feels that the importance of his message is primary. He prepares the sermon in the privacy of his study or sometimes improvises under the inspira-

tion of the moment. Therefore, in point of time and subject matter, the sermon often has little, if any, bearing on the program of music.

In one southern synagogue the rabbi was frank enough to suggest to the cantor that the 'Hineni' should be omitted because, as he expressed it to the cantor, you must understand that the congregation looks to me as the spiritual head of this congregation and community, and therefore there is something incongruous in your reciting a prayer the meaning of which is that you are the messenger of the congregation.' The rabbi was candid enough to point out that at one time the task of the rabbi was to answer readily questions and to devote his time to study, but that in the modern scene, the rabbi had become the spokesman for the congregation and therefore the 'Hineni' was out of place. Now, while that particular rabbi was entitled to his viewpoint, a careful analysis of the problem touched upon would indicate that there is a golden mean to be followed if the service is to be truly a service dedicated to God. No intelligent and earnest cantor will approve of making the synagogue a concert stage for his cantorial art, and no rabbi should conclude that the cantor or 'sheliach tzibur' has outlived his usefulness as a leader or reader of prayer and now may be permitted to sink into the arms of a choir as one of the tenors or baritones.

Jewish prayer and a Jewish prayer service should be a flowering of 4,000 years of tradition. It should retain the best and the most inspirational of our prayers service through the ages, regardless of the many attempts to formulate new prayers and new prayer books. The psalms and the 'piyut' contain some of the noblest and exalted prayer expressions of which mankind is capable. Therefore the ideal prayer service should not emancipate itself from the past, but should rather be in the golden highway of our tradition.

Let us suppose that a High Holiday service is being planned. It would seem logical that the rabbi, as the spiritual leader of the community, which, in truth he is, should call together the cantor and the choir director. The rabbi then discusses the message of his sermon, and on the basis of that discussion, the leit motif of that particular service is selected. For example, it might be a call to faith in God under the title 'Open My Lips that I May Speak Thy Praise.' In such a service the songs of Ibn Gabirol and Yehuda Halevy are among the noblest expressions of man's search for God. It would not suffice for the rabbi to speak of God only in his sermon, but from the very beginning of the service, the rabbi might explain very briefly something of the lives and the yearnings of these great poets and even quote the words that are to be sung, explaining them to the congregation so that they may anticipate the song when it comes and feel that it is their prayer, for through this, they will share the feelings of the one who gave it utterance.

I believe that the 'Hineni' should never disappear from our service, because it is not an impudent or arrogant claim to leadership in the service or of the congregation. The 'Hineni' is the humble petition of a man who knows the responsibility of leading a congregation in prayer and who asks that he make no error in pronouncing the inspiring words of prayer.

In planning the length of a service, the viewpoint ought not to be that so much time is allotted to the rabbi, so much time to the cantor, and so much time to

the choir, but to the contrary, that all participants blend their dedicated services into one unity. It may be that the service of the future will have room for pageantry and visual ceremonies of great beauty, but this will be only the projection of the plan of our temple service 3,000 years ago. We do know this concerning the temple service. Every part of it was planned in detail and led to the grand climax of song and response that rang throughout the temple courts and the crowded streets of Jerusalem.

Our Sabbath evening service should be planned in the same way so that the choral numbers and the solos selected should have a direct bearing on the leit motif or the message of that Sabbath, and it should be the rabbi with the aid and advice of the cantor and choral director who makes the proper selections.

A people whose life is governed by many rules of right conduct should not trust to improvisation or emotional surging in creating a religious service. Therefore I humbly urge that the dignity and lofty mood of a religious service require planning in every detail so that nothing is left to chance. This plea is directed primarily to the rabbis of the many congregations of the American Jewish community, for we look to them to implement a planned program of prayer and worship.

III - THE SCHOOL FOR CANTORS OF THE J. T. S. A.

THE CHAIRMAN: We had the extreme pleasure yesterday of having a few words of greeting from Rabbi Max Routtenberg, the Executive Vice President of the Rabbinical Assembly of America. We are certainly delighted to have him again with us this afternoon.

It is a great delight to have Rabbi Routtenberg with us again, who will now speak in behalf of the Rabbinical Assembly of America.

RABBI ROUTTENBERG: Thank you, Cantor. I find myself in the very unhappy position of having to apologize again, for a miscarriage of the scheduled program. You will notice on your program that I was not to be here this afternoon, but my very revered and distinguished colleague, Rabbi Max Davidson, of Perth Amboy, the Vice President of The Rabbinical Assembly, was to have participated in the discussion on the Cantors' School. Unfortunately, Rabbi Davidson found it impossible to come, and he has asked me to extend his sincerest apology and hope that you will forgive and understand. He has asked me to repeat to you, in a sense, what he said last year, namely, that the members of the Rabbinical Assembly have always been, and still are, very deeply and vitally concerned with the whole problem of the cantorate in this country, and with the need for developing standards to elevate the profession and to make of it the kind of spiritual and religious ministry which it must become if it is to have the kind of impact on the American Jewish scene which it should have.

The members of The Rabbinical Assembly, the vast majority, are working towards the goal which you have set for yourselves. In conversations with you, in conversations with laymen in their congregations, in conversations here at the Seminary they have expressed the hope that a school will be established which will give the opportunity for the training for American can-

tors in a manner which will strengthen and beautify synagogue life in this country.

So we repeat our assurance to you, and our deep conviction that working together we will achieve this goal. We, the rabbis, are concerned with the total program of Conservative Judaism. We see the totality of our movement, the Seminary, the United Synagogue, all its affiliated groups and The Rabbinical Assembly, and we want to preserve that total picture and that total pattern. We want no missing links, no missing components of the total pattern and certainly the Cantors School belongs in the picture of the totality of our work for Conservative Judaism.

Therefore, I sincerely hope that you, the cantors, who have set this project as one of your goals to be achieved, will continue sacrificially as devotedly to work for the movement as a whole in which the Cantors School plays an important role, an important part. We, the rabbis, working for the total movement, working for the Seminary, working for the United Synagogue, working for the Rabbinical Assembly, see in that total picture the need for this Cantors School and, I assure you, that we are working together with you towards its realization and I hope that in the near future we will see the realization of that hope and that agreement.

THE CHAIRMAN: Rabbi Routtenberg, we have been greatly encouraged by the words you say to us. We have the pleasure now, ladies and gentlemen, of listening to the President of the Jewish Theological Seminary of America. He has attended each of our Assemblies heretofore and has expressed a keen interest in our work. I hope that what he has to say to us now is good news. Dr. Finkelstein.

DR. FINKELSTEIN: Mr. Chairman and dear friends: It is always a pleasure to be here and meet you, if I may say so, and especially to speak to you. It would be even a greater pleasure to hear you and I am looking forward to that opportunity.

A few weeks ago we had the great privilege of having Cantor Wohlberg speak to us at a dinner in honor of Mr. Maurice Levin and I discovered that the cantors of this country -- at least of this group -- are not only wonderful singers but they are also very good speakers. Since then, all of us, the rabbis, are beginning to look to our laurels. We realize how important it is to establish a cantorial school lest we should find that we have a rabbinical school on our hands. Then we would find ourselves in real trouble.

Certainly the raising of the standards of the cantorial ministry has been one of the oldest objectives of this Seminary. I think the first charter of the Seminary makes provisions for the training of ministers. I know that all the other charters since 1924, with which I was associated in any way, make some provision by law of the State of New York that the Seminary is entitled to grant a degree of Minister to the people, the degree of Chazanum to the people whom it names for the ministry of the cantorate. We did not ask the legislature to put that in the charter of the Seminary just because we wanted to have one extra clause. We really meant it. At one time, I, myself, persuaded the Board of Regents to permit us to give the honorary degree of Doctor of Sacred Music to people who seemed to merit it.

A number of years later -- that was in 1937, I think, when that amendment was made to our charter -- in 1943 or 1944 when I met with the Board of Regents again they asked me why we had not conferred that degree on anybody and I said, well, since we had not been able to work out the school and we did not give the degree in a course, we did not feel we had a right to give an honorary degree. So they took the right away from us. Maybe we can get it back when we reestablish the school.

At any rate, I mention all of this to give the facts of history straight, that the Seminary has been wanting and has been urging and has been understanding the importance of the cantorial ministry as an indispensable part of the traditional service, and its great contribution to the beautification and the esthetic creation of Judaism. After all, speeches, are all right, but nobody goes around memorizing speeches. People do memorize melodies. So that when you men create, spread a melody, after a while all of us try to imitate you to the best of our ability and with the weak instruments that we have. I imagine that we rabbis feel very highly honored if we walked down the halls of the Seminary and heard somebody humming a speech he heard the other day. That never happens to us. But it does happen that you hear a person humming (speaks Hebrew) that he has heard from you and so your work has something in the way of permanence that ours does not have.

It is not that I depreciate the work of the rabbis. The difficulty, of course, has been simply the thing which we have talked about all this time, lack of means to do all the things that have to be done. And 'means' means money and people. And fortunately for us, under the very able leadership of Rabbi Gordon and Cantor Putterman there has been established this Cantors Assembly which was a great forward step, I think, in the development of the cantorate as a ministry and you must, your selves, feel what an important step it is.

I have no doubt that when you come together here these few days, each one of you feels an increased dignity as a result of being here, and gets a deeper recognition of your work as a calling and a dedication. So, in a way, when we have these meetings, these meetings themselves are a school.

A few years ago -- I think it was last year -- we came to grips with the question of the establishment of the school. And we got an agreement, I think which seemed satisfactory to everybody. And that was that members of the Cantors Assembly undertook to raise \$25,000 so that the Seminary in establishing the Cantors School would not have to rob Peter to pay Paul -- if I may use a Christian nomenclature -- they would have to take money from some other school to help build up a new school because that would not help us very much. I understand that a very large part of that has been raised; is that right? Not completely, but a very large part.

CANTOR PUTTERMAN: The sum total of cash that we have on hand is close to \$18,000 plus \$1000 which is forthcoming from a Temple Sinai of Philadelphia raised in memory of their late Cantor William H. Caesar.

DR. FINKELSTEIN: That is outside that endowment of \$10,000?

CANTOR PUTTERMAN: Yes.

RABBI FINKELSTEIN: I must say that I imagine that when you hear that you feel good. But I doubt whether last time you thought you could raise \$19,000 so easily in one year. Certainly I did not think that the cantors could raise \$19,000 the first time. That is a considerable sum. You have to add to that what our friend in Texas want? to add to give \$10,000 as a permanent endowment fund towards this Cantors School. But I think that the Cantors School is not far away.

When I say 'not far away' I mean there are certain steps to be taken in regard to the school -- any school. First of all, we have got to know what we want, and here I should like at this time -- I think we have made sufficient progress for me to be able to say this to you without consulting our board, our faculty, I am pretty sure they will agree with me -- that the Seminary would like to invite the Cantors Assembly to appoint a committee of three or four or five men to meet with Dr. Greenberg, who is the Provost of the Seminary, and the most important figure in its administration now, and Dr. Davis, who is Dean of our Teachers Institute, Rabbi Mandelbaum, who is Registrar of the Rabbinical School, and probably myself to make a blueprint of the cantoral school, to work out the plan.

What are we going to do in this cantoral school? I found the curriculum of the Rabbinical School which Dr. Schecter worked out 50 years ago. We made a few changes but it has been there all this time. The program of the Teachers Institute was worked out by Dr. Kaplan and his associates in 1909. But the program of the school is not something you just take out of your pocket. It is not like the Convention -- even that is pretty hard to work out. The program of the school is a difficult thing to work out.

You have to have a plan. We want to know, what are we going to teach in that school? Who are going to be the pupils? What requirements are we going to have for admission into the school? How long is the course going to be? What degrees are we going to give? Who are going to be the teachers? And who is going to be in charge of this school?

Now all these are very important questions, obviously and they have to be solved before you can establish a school. We have the space here, and I imagine that if it is part of the Seminary, say these four men, Dr. Greenberg, Dr. Davis, Rabbi Mandelbaum and myself, who are the administration of the academic departments of the Seminary will, in some way, be administering this, too. But that also has to be thought through. So that I would appreciate if, as step No. 1, you appoint a committee to meet with these four men to draw up a blueprint, a plan, a curriculum, the whole scheme of the workings of the school.

I have had some experience in that kind of thing myself. I remember when Mrs. Warburg gave us that building for the museum. I wrote her a letter and she wrote me a letter and I thought that settled it. But actually when it came to work out the business of what happens in the museum, what does a museum do, it turned out to be much more complicated than we thought. We opened the museum on the basis of certain plans that we had and now after three years we are making a survey to see if those plans are any good.

Well, we may have to change our plans too after we have worked them out. But let's see what our plans are.

I think that would be a very important step forward. I should hope that those plans would all be worked out by next September. And I hope that by that time we could announce to the community that the Seminary, if it has the means at its disposal, will proceed to establish such and such a school as of such and such a date, which I would hope would be no later than one year from next September.

Why do I say 'no later than one year from next September?' After all, you do have \$19,000 and we could theoretically open it up next September if you had the plans. It takes a little while between a plan and the accomplishment. People are making their plans for next year now, and you just cannot open a school as you open a door. You have to have some time. But the mere announcement of the school establishes, more or less, what you all have in mind. Because the mere fact that you have in mind. Because the mere fact that you have the (speaks Hebrew) a kind of flour that can be mixed, it isn't important whether you mix it or not for the meal.

So, if you announce that you have a school, the mere question of whether the students are there, ten students or 20, is of secondary importance. You want to have the announcement of the school, and that, I think, you can have in September, as soon as you have your plans. There is only one possible difficulty that may arise, and I would not be frank if I did not talk to you about it. But I am going to ask the stenotypist not take down what I am going to say. I must talk off the record.

(Continuation of Dr. Finkelstein's talk off the record).

DR. FINKELSTEIN: (Continuing) Rabbi Routtenberg said we are all working for the movement of Conservative Judaism of which the cantoral school is a part, and I listened to him again and again and again as he said it three times over again. We are all working for the movement of Conservative Judaism, of which the Cantors School is a basic part. It has the first claim after the existing institutions. (Applause).

There is no school and no department and no innovation that will be introduced into our setup before this claim is discharged.

What can you do to help us? First of all, you can complete your campaign. You raised \$19,000. Work, do your job and make it \$25,000. Second of all, there is another year dawning and we are going to have a blueprint. By that time next September you will know the vote, how the thing is going. You will hear about it very likely. I imagine -- I hope it will be a vote of confidence. I have great confidence in the Jews of this country. If that is so, then we hope that you will start all over again and say to yourselves, 'We have raised \$25,000 in one year, or \$20,000, whatever it is going to be, now there is another year' and see what you are going to do. Here I venture to give you a little advice.

The Rabbinical Assembly, and I am glad Rabbi Routtenberg did not go away as he threatened to do because I want him as a witness -- the Rabbinical Assembly was organized in the year 1900. I was present at the Rabbinical Assembly in the year 1929. It was a nice paper organization. It did not mean a thing. We never got anywhere. We did not have enough money to pay a placement director. In 1938, the Rabbinical Assembly for the first time voted to raise \$50,000 for the Seminary in all the congregations, not of their own pockets. And

that gradually grew. As the Rabbinical Assembly found itself able to raise money, they became a strong organization. The Rabbinical Assembly now is the strongest knit organization in existence.

There is no such organization anywhere else. For instance, I have had a survey made of this place, and it is just incredible. The Rabbinical Assembly comes to a congregation and talks to them, 'Now look, you want to interview three rabbis, and we say you are not going to interview three. You are going to interview one and take it or leave it.' And it does it. That is the way it works. Now do you know why it is able to do that? Because it controls all its members. They say, 'You are going to have this one man,' that congregation is not going to have more than this one man. No one else is going to go there.

The Rabbinical Assembly has achieved this terrific strength of being able to defy this congregation. No congregation tells the Rabbinical Assembly what to do. The Rabbinical Assembly tells them what to do. It can do it since the Rabbinical Assembly has developed its own strength.

An organization, like any human being, develops strength by doing something. There is no way of getting strong except by working. You get muscle by working hard. I never worked hard in my life, so my muscle is not strong. An organization becomes strong as it works - as it works for something. If your organization will say, 'We have set our selves a goal of \$20,000 this year,' and you are stronger now by \$20,000 -- 'we are going to do this all over again,' you will be giving the Seminary a lot of money for its cantoral school, for your cantoral school. But what you are doing for your organization is worth a million dollars because each one of you is going to become strong as your organization becomes strong. That is obvious, isn't it?

As your organization develops strength and works with us, we can give you some more ideas. After all, we have experience in building organizations. For instance, tonight you are having this concert in the Juilliard School of Music. But I envisaged something different about a concert of this group. I envisaged a concert of this group in Carnegie Hall and that should be the musical event of the year in Jewish life. What do you mean by getting the cantors of all your congregations together and hiding them up in 122nd Street? It is very nice -- our students will come across. I will come across and have a nice time. But look what we have here! All the rabbis in this country cannot deliver' a sermon at one time, but we have such a wonderful thing here. All the cantors can deliver one concert at one time. That is a terrific business. If we can get all the rabbis to preach one sermon, we will turn America upside down. You have that ability to develop a harmony among yourselves and develop one of the great events that would call the attention of all the music critics to you. It would be one of the great events in musical life throughout the world. A concert of Jewish movements given by the cantors of Conservative Judaism. It ought to be a great event. It ought to be an event that itself should raise \$10,000 for your Cantors School.

It ought to be an event that should be prepared for, thought through, worked out and practiced for. It is worth spending a week or two weeks in the summer to make this something that would go over. It should be the event for which people should write music and they

should be privileged to see their music appear for the first time, to see that their music has been sung for the first time on this occasion. Why not? It seems to me that that would be a tremendous opportunity. Of course, we can work together. So if you will do your share, we will also do our share. If you will help us in your way, we will help you in our way.

We will help you in our way in the sense of trying to use our resources, our contacts, the institution to help give dignity to your institution as an institution and your selves as individuals. You will find that ten years from now if you follow this pattern, not only help us establish the cantoral school, that you are doing, but maintain it and regard yourself as a firm organization, that ten years from now your organization will be as strong as the Rabbinical Assembly is today in its way, and you cannot want any more.

I have taken up a lot of your time and I have taken the privilege of my gray hair to give you a lot of advice, but I hope you do not mind it. I hope that when you meet next year -- I imagine it will be around this time -- we will have good news to give to one another and the cantoral school will be well on its way and be a definite organization and our whole movement will be a rising sun and a definitely rising sun. (Prolonged applause.)

THE CHAIRMAN: Ladies and gentlemen, let me have your attention, please.

I call on Cantor David Putterman who speaks for The Cantors Assembly.

CANTOR PUTTERMAN: Dr Finkelstein and friends: I am scheduled here to represent The Cantors Assembly. I know that all of us have been greatly encouraged by Dr. Finkelstein's talk. You know, as well as I do, that we have been sitting here in session ever since Monday, and there have been undercurrents of conflicting rumors, and I think that Dr. Finkelstein ought to be aware of these undercurrents.

People have cornered me in various parts of this building and said, 'You know, David, there will never be a school for cantors at the Seminary. Do you really expect to create a school for cantors? It is unheard of.' Others have said to me, 'True, Dave, I have made a pledge, but I am not going to fulfill my pledge, until I have heard what Dr. Finkelstein has to say about the proposed school.'

I am now certain that all of these fears and doubts have been allayed and removed from everyone's mind. (Applause) And I want Dr. Finkelstein to know your sentiments. The Rabbinical Assembly has been in existence now since 1900, and we, Dr. Finkelstein, on April 1st, will celebrate our third year, our third anniversary. If in less than three years, a handful of zealous, devoted, ardent cantors have taken their calling as seriously as they have, and have been able to realize a sum total close to \$19,000, what tremendous potentialities do we have within ourselves for the future.

I am certain that just as our constitution and by-laws sets forth in its opening preamble that we, the Cantors Assembly, shall cooperate with the Jewish Theological Seminary of America, the Rabbinical School of America and the United Synagogue of America, that in that short space of time we have convinced you, Dr. Finkelstein,

and your officials of the Seminary of our sincerity, our purpose and our devotion.

I know that the Seminary has in the Cantors Assembly a new arm of strength and that with your encouragement, Dr. Finkelstein, we shall go (speaks Hebrew) from strength to strength. That although you presently ask us to appoint a 'committee to meet with you, to set forth a blueprint of that school, that, please God, all things being equal, we shall go forth from here tonight, and not only raise the additional six or seven thousand dollars, but we shall go forth into our respective communities and into our respective synagogues and tell them of the good news that we have to give them, and that soon we shall be able to come to you and say, 'Not only have we raised our initial pledge of \$25,000, but we shall have more to raise,' and if, please God, we come to you with this additional fund, that you will be able to say to your board that you have in The Cantors Assembly a new-found group who are interested, not in The Cantors Assembly per se, but in the Jewish Theological Seminary as well.

We do not want to be an arm unto ourselves. We want to become an arm of the Seminary, of the Rabbinical Assembly, and of the United Synagogue, and hereafter, may you mention not only the Seminary and the Rabbinical Assembly and the United Synagogue as coordinating units, but may you hereafter add the The Cantors Assembly as an equal with all of these other branches which are affiliated with us. (Applause)

I am certain that our beloved President, Cantor Wohlberg, will at the next Executive Council meeting appoint the committee you suggested and that this committee will start to work with the committee which Dr. Finkelstein will appoint and that, please God, possibly before the fall of 1951, we may already see the beginning, if not of a complete school of cantors, at least the beginning of a department which will start to function.

I see that Dr. Finkelstein is shaking his head. I know whereof I speak, and I know that Dr. Finkelstein is in accord with us. The rest is now up to us. Let us go forth with renewed strength, with renewed vigor to carry on where we have begun and to fulfill not only our pledge, but, as I have already had occasion to indicate, to become another arm of this Seminary so that together with the United Synagogue, with the Rabbinical Assembly, and with the Jewish Theological Seminary, The Cantors Assembly will take its rightful place. (Applause)

CANTOR WOHLBERG: I would really like to say (speaks Hebrew). I would like to say that we can say to Dr. Finkelstein (speaks Hebrew). He has really given us life and in the beautiful words of our colleague, David Putterman, we will go out and do our share. I would like to appeal to our members to do more than our share. The Seminary campaign is in progress now in many communities in many congregations. The rabbi and many laymen in the congregation are active in the campaign. Many of our colleagues are equally participating in this campaign. Some of us are not. May I take this respectful suggestion, that we henceforth participate actively in the Seminary campaign and thereby show them that we really feel ourselves ready as far as the mesh-pucha and that the year hence the shidach will be consummated.

THE CHAIRMAN: Ladies and gentlemen, I thought that Dr. Finkelstein is patting you on the back for having

done such a magnificent job in raising \$19,000 had just reversed the process that we had begun early in the afternoon of upbraiding you for not raising \$25,000. I feel, therefore, that if anybody was inspired -- of course we all were inspired -- that if anybody was inspired sufficiently to make any statement with regard to an increased pledge, or to making a personal pledge at this time, I will be glad to receive it. If anyone wants to make a few remarks on the subject I will be glad to hear it.

CANTOR WOHLBERG: I would like to say that Cantor Gottesman who pledged \$500, has already brought in \$985.

Mr. Samuel Rothstein, President of the United Synagogue of America, who was to address this session, was unable to attend. He sent the following letter:

February 17, 1950

Dear Cantor Wohlberg:

It is with a sense of great regret that I shall not be able to take a personal part in the program of the Cantors Assembly since I shall be out-of-town for the next two weeks. I wish that I could have been with you because the Cantors Assembly and its work are very close to my heart.

It has always been a source of great pride and deep satisfaction for me to watch the growth and strength of both the Cantors Assembly and the Department of Music of the United Synagogue of America. The manifold and invaluable services rendered by these two organizations have been indeed a public service, not only to the Conservative Movement, but also to the Jewish community at large.

I am deeply grateful to you and to Cantor David Putterman for the outstanding leadership you both and your officers have given to your great work of common objectives. I am deeply appreciative of all the time, effort and devotion of which you both have given so generously and so selflessly.

I am equally indebted to every member of the Cantors Assembly for all the support they have given you and us in making the Cantors Assembly an organization that commands a great prestige of standards and the high esteem of the Jewish community.

May God bless you in all your endeavors, may your deliberations ripe into full fruition and may your work continue to be a source of strength and inspiration for Conservative Judaism and for American Israel.

With kindest personal regards, I am

Sincerely,

Samuel Rothstein

After Minha and Maariv services, this historic session adjourned at 5:50 P.M.

**LIST OF FUNDS RAISED FOR
'THE SCHOOL FOR CANTORS FUND
OF THE J.T.S.A.'**

	<u>Pledged</u>	<u>Collected</u>
Amsel, Morris		
Amsel, Morris	\$200.00	\$ 214.00
Barkan, Emanuel		290.00
Botoshansky, Mario		15.00
*Caesar, William H.	1000.00	1000.00
Cysner, Joseph		55.00
Edgar, Aaron I.		420.00
Ephros, Gershon		25.00
Fisher, Merrill		25.00
Friedman, Abraham	500.00	35.00
Fried, Henry		60.00
Gartner, Fred S.		50.00
Gerlich, Marcus		206.50
Ginsburg, W. Belskin	300.00	292.00
Glass, Myro	300.00	315.00
Glueck, William	50.00	50.00
Glusman, Bernard	100.00	75.00
Goldberg, Maurice	500.00	295.00
Gottesman, Ernest M.	500.00	985.00
Greenberg, Theodore		25.00
Gudovitz, Charles S.	500.00	20.00
Guttman, Isaiah		50.00
Heiser, Mordecai G.		125.00
Herzig, Bernard		25.00
Hohenemser, Jacob	500.00	500.00
Horn, William S.	200.00	250.00
Horowitz, Israel		135.00
Jacoby, Victor		25.00
Julius, Oscar		25.00
Kandler, Simon	50.00	50.00
Kaplan, Abraham		165.00
Katchko, Adolph	100.00	295.00
Kirschenbaum, Saul	500.00	380.00
Kleinberg, Jacob S.	500.00	500.00
Kriegsman, Simon E.	250.00	349.00
Kwartin, Bernard		10.00
Lazarin, Louis H.	100.00	100.00
Leibovitz, Samuel		5.00
Lengyel, Josef S.	100.00	100.00
Lipson, William W.	200.00	100.00
Mann, Joseph	1000.00	191.50
Marantz, Philip		452.50
Marchbein, Herman A		25.00
Marton, Abraham	100.00	150.00
Mendelson, Nathan		50.00
Mills, Edgar	250.00	277.50
Niederland, Paul	200.00	225.00
Nosowsky, Ben G.	500.00	665.00
Okun, Morris I.	200.00	200.00
Putterman, David J.	1000.00	2645.00
Reiseman, Abraham	50.00	50.00
Renzer, Jacob		177.00
Rose, Abraham J.		25.00
Rosen, Louis		135.00
Rosenbaum, Samuel	1000.00	205.00
Rothblatt, Jacob		245.00
Rubin, William Robyn	500.00	485.00
Sack, Israel N.	150.00	18.00
Sauler, William	500.00	245.00
Schorr, Morris	300.00	700.00
Schwartz, Jacob		25.00
Seidelman, Samuel	200.00	140.00
Shanok, Morton S.	200.00	125.00
Shapiro, Abraham		50.00
Sherer, Rubin	300.00	95.00
Siller, Saul		25.00

	<u>Pledged</u>	<u>Collected</u>
Silverman, Moses J.	\$ 500.00	\$ 385.00
Siskin, Hyman	100.00	230.00
Sonenklar, Jacob H.	500.00	965.00
Sudock, Charles	500.00	643.52
Urstein, Carl		25.00
Wall, Isaac I.	1000.00	1113.00
Wechsler, Sol		25.00
Winter, Solomon B.		250.00
Wohlberg, Max	500.00	545.00
		<u>\$19,449.52</u>

* DECEASED - Congregation Temple Sinai, Philadelphia, fulfilled this pledge in memory of Cantor Caesar.

DINNER SESSION:

INVOCATION - Cantor Adolph J. Weisgal

Heavenly Father: We, the Sheliche Tsibur Amcho Yisroel are gathered here for the glorification of Thy Name. Help us, we pray Thee, to bring light into the many problems that confront us, who are the messengers of the congregations of Israel unto Thee.

Grant us the knowledge and insight which will make us more worthy of the high service which is required of us. O God, clothe us with the garments of salvation, and cover us with the robe of victory. Grant us that our prayers flowing sincerely from the depths of our souls, will be acceptable unto Thee, as they mount to Thy celestial throne, mingled with the prayers of Kelal Yisroel.

We thank Thee, O Lord, for Thy bounty. Bless us with the blessings that can flow only from Thee. Pour out Thy richest gifts upon the new State of Israel, that land where the ancient singers of Israel first raised their voices in adoration to Thee -- and where now a new song is being intoned to Thy Name by all those who labor there in building a new life.

We pray Thee, O God, may it be as the Psalmist has said:

For God will save Zion, and build the cities of Judah; and they shall abide there and take possession of it.' Amen.

REPORT OF RESOLUTIONS COMMITTEE:

1. EXPRESSION OF GRATITUDE TO THE JEWISH THEOLOGICAL SEMINARY OF AMERICA

RESOLVED, that The Cantors Assembly and The Department of Music of the United Synagogue of America express its appreciation and thankfulness to the Jewish Theological Seminary of America for the use of its facilities during its Conference-Convention of February 20, 21, 22nd, 1950.

2. EXPRESSION OF GRATITUDE TO THE UNITED SYNAGOGUE OF AMERICA

RESOLVED, that The Cantors Assembly and The Department of Music of the United Synagogue of America

express its appreciation and thankfulness to the United Synagogue of America, and to its entire staff for their services during its 3rd Conference-Convention of February 20, 21, 22nd, 1950.

3. RESOLUTION SCHOOL FOR CANTORS OF THE J.T.S.'

WHEREAS, in accordance with the agreement reached between The Cantors Assembly and the Jewish Theological Seminary of America for the establishment of a School for Cantors, provided The Cantors Assembly would raise the sum of \$25,000 and

WHEREAS, the members of The Cantors Assembly have raised a sum of approximately \$19,000 to date and have received pledges from various individuals, the redemption of which points to the eventual collection of the full amount and

WHEREAS, Dr. Louis Finkelstein, the President of the Jewish Theological Seminary, at this Convention assured The Cantors Assembly of the opening of the school no later than September, 1951 and called for the appointment of a committee by The Cantors Assembly to meet with a committee of the Seminary for the purpose of developing plans and a curriculum for such school.

BE IT RESOLVED that the executive committee at the next meeting proceed to select such a committee for the purpose of implementing these plans.

4. RESOLUTION ON INTERNATIONALIZATION OF JERUSALEM

In the controversy which has arisen between the government of Israel and the 'U.N.' concerning the question of the internationalization of Jerusalem, we Hazanim, the 'Shelichei Tzibbur' of the 'United Synagogue of America' at our Third Annual Convention lifted our voices in this paramount question by accepting the following resolution.

Through the ages, we the Cantors have always given expression to the emotional climax in Israel's love for and devotion to God's and our eternal beloved capital city, Jerusalem, in these highest, touching, devotional words: 'Thou shalt be exalted and sanctified in Jerusalem. Thy-and our-city, throughout all generations and to all eternity.' Thus through our inspiring chant we kept-and keep-the flame of our love for our Jerusalem burning eternally within the heart of the nation. And at this moment when unholy, hostile powers conspire to rob Israel of its beloved eternal Jerusalem, we unite our voices in this most solemn declaration: Linking our solidarity-affirmation with the solemn oath of our ancestral colleagues, the Levitical musicians, taken on the rivers of Babylon, 'If I forget thee, O Jerusalem my right hand shall forget its cunning', we let our voices ring out now with the solemnity and fortitude that is ours. As God liveth, who again revealed His outstretched arm over the enemies of Israel in our ancient homeland of Israel that our holy and beloved Jerusalem, which we, thru the ages so greatly helped to engrave upon the tablets of the heart of the nation that our Jerusalem must, shall and will remain the holy capital city of God and of Israel. Thou O God wilt be exalted and sanctified in Jerusalem, 'Shine-and our-

city, throughout all generations and to all eternity, Amen !

All of the above resolutions were unanimously adopted by acclamation.

Cantor Hyman Siskin led in Birhat Hamozon and the Third Annual Conference-Convention of The Cantors Assembly and The Department of Music of the United Synagogue of America was adjourned at 8:20 P.M.

CONCERT OF JEWISH MUSIC:

In observance of 'Jewish Music Festival Month' a most beautiful and artistic concert was held at the Juilliard Concert Hall. The following participated:

Mme. Bracha Zefira, Cantors Jacob Barkin, Philip Blat kman, Edgar Mills, The Choral Society of Temple Emanuel, Paterson, N. J. directed by Mr. Siegfried Landau and The Cantors Assembly Ensemble, conducted by Professor Salomon Rosowsky.

* THE FOLLOWING REGISTERED FOR ATTENDANCE

*The names of many who attended do not appear in this listing due to the fact that they failed to register.

Ackerman, Samuel	Brooklyn, N. Y.
Adelsman, I sadore	Pittsburgh, Pa.
Adolf, Martin	Paterson, N. J.
Alpert, Benjamin	New York, N.Y.
Alt, Bernard	New York, N.Y.
Altchuler, Sol	Rego Park, L.I., N.Y.
Altman, Harry	Freeport, L.I., N. Y.
Amsel, Morris	Minneapolis, Minn.
Ashery, Irving	Brooklyn, N. Y.
Avirom, Morris	New York, N.Y.
Barkin, Jacob	Mt. Rainier, Md.
Ba shkowitz, Saul	Brooklyn, N. Y.
Bermanis, Simon	New York, N.Y.
Bernstein, Eleazar	New London, Conn.
Blackman, Philip	New York, N.Y.
Bogzester, William	Brooklyn, N. Y.
Botoshansky, Mario	Bronx, N.Y.
Breitbart, Israel	Providence, R.I.
Brodsky, David	Brooklyn, N. Y.
Buffard, Morris	Bridgeport, Conn.
Buffard, Mrs. Morris	Bridgeport, Conn.
Cardozo, Rabbi David A. J.	Bronx, N. Y.
Chasman, David	Malden, Mass.
Cooper, Milton	Brooklyn, N. Y.
Coopersmith, Harry	New York, N.Y.
Dainow, Sydney	Brooklyn, N.Y.
Domowitz, Simon	Peekskill, N. Y.
DuBrow, Samuel T.	Philadelphia, Pa.
Ephros, Ger shon	Perth Amboy, N. J.
Epstein, Henry	Brooklyn, N. Y.
Farber, Rabbi Maxwell	Philadelphia, Pa.
Feder, Max	Philadelphia, Pa.
Fisher, Merrill	Orange, N. J.
Franzblau, Dr. Abraham	New York, N.Y.
Fried, Henry	Woodmere, L.I., N.Y.
Friedman, Abraham	Mt. Vernon, N. Y.
Friedman, Lester	Bronx, N.Y.
Gabler, Julian	Vineland, N. J.
Garen, David	New York City
Gartenhaus, Abraham	New York City

Gerlich, Marcus
Ginsburg, W. Belskin
Glass, Myro
Glickstein, Adolph
Glueck, William
Glushak, Dr. Leopold
Glusman, Bernard
Goldenberg, Asher
Goldman, Walter
Gottesman, Ernest
Grabowski, Fritz
Grovesman, Felix
Greenberg, Theodore
Greenfield, Miss Louise
Gutman, Igo
Guttman, Isaiah
Hardt, John P.
Harris, Herbert
Heimann, William
Heiser, Mordecai
Herzig, Bernard S.
Hochberg, Gabriel
Hoffman, Abraham
Hoffseier, Rabbi Benjamin
Hohenemser, Jacob
Hollander, Emanuel
Horn, William S.
Hornstein, L. Balmont
Horowitz, Israel
Hurwitz, Harry
Icahn, Michael
Jacoby, Victor
Jassinowsky, Pinchos
Javna, Jonas
Julius, Oscar
Kandler, Simon
Katchen, Jacob
Katz, Rabbi Reuben M.
Kirschbaum, Saul
Kirschner, Mrs. Gertrude
Kirschner, Dr. Max
Kleinberg, Jacob S.
Kligfeld, Samuel
Klonsky, Ben
Koller, Irving
Kopf, Leo
Koret, Arthur
Kriegsman, Simon E.
Krohn, Philip
Kwartin, Bernard
Lachs, Sam
Lange, Leib
Lazarin, Louis
Leavitt, Milton
Lehman, Dr. Emil
Lengyel, Josef S.
Leon, David J.
Lerner, Harold
Levy, David
Lipp, Sigmund
Lipp, Mrs. Sigmund
Lipsicas, Hillel
Lipson, William W.
Low, Leo
Lubow, Harry
Mandell, Eric
Mann, Joseph
Marantz, Philip
Marchbein, Herman A.
Margolies, Gershon

Fall River, Mass.
Philadelphia, Pa.
Indianapolis, Ind.
Boston, Mass.
Jackson Heights, L. I.
New York, N.Y.
Nashville, Tenn.
New York, N.Y.
Indianapolis, Ind.
Youngstown, Ohio
New York, N.Y.
Bronx, N.Y.
Chicago, Ill.
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